FEB 25 1925 "The Man Without a Conscience"

COL 21176 C THE MAN WITHOUT A CONSCIENCE Photoplay in 7 reels Story by Max Kretzer Directed by James Flood Author of the Photoplay (under section 62) Warner Bros. Pictures, Inc. of U.S.

#### THE MAN WITHOUT A CONSCIENCE

by Max Kretzer

FEB 25 1925

OCIL 21176

adopted to Waitten for the screen by HOPE LORING AND

LOUIS DURYEA LIGHTON

SUBTITLE 2

Directed by JAMES FLOOD
THROUGH THE VALLEY OF THE YEARS COMES A PROCESSION OF THOSE CONQUERORS WHO HAVE TRAMPLED UPON CONSCIENCE AS HORSE'S HOOFS UPON THE BODIES OF THE DEAD.

1 FADE IN ON

> Picture, or painting, which is entitled "The Conquerors" run a few feet and picture becomes animated, and the figures start to move. Procession starts and comes to camera - in the procession figures represent Washington, Hannibal, Napoleon, Grant, Robert E. Lee, The Vikings, Caesar - and other famous conquerors of history, and a few of the rank and file of their respective armies. Scattered about on the ground, are a few overturned chariots, broken spears, dismantled connon, broken drums, knapsacks and other accoutrements which might have been dropped by a routed army, or armies. Figures of the vanquished of all periods are lying about (most of thoese will be represented by dummies). Periods are confused as to the marches and the canquished. They file past close to the camera until we come to the figure of Alexander the Great, who is in a chariot CUT INTO A MOVING

CLOSEUP OF A EXAMPER

Driving his chariot, imperious in mein etc., a very proud figure as his chariot bumps along over the uneven ground

INSERT

2

A page of a book - extract only -"to win a battle one must rise over the bodies of the dead and ignore the hand outstretched for help."

BACK TO SCENE to Alexander riding along, his glance goes down, he sees something.

## GROUND SHOT - ONE OF THE FALLEN FOES -

His rises on his elbow and stretches forth his hand in supplicating manner, which changes to a gesture of terror as the hoofs and legs of three horses abreast appear in the picture. As they are about to pass over him, we CUT TO

#### A EXAMPER IN CHARIOT -

His casual glance changes to a sneer as chariot bumps over something, and he resumes his looking around. He is truly the monarch of all he serveys.

## LONG EHOT OF THE GROUND -

Showing only the feet of horses, the wheels and running gear of the chariots, gun-carriages, the tramping feet of the marching victors over ground which is strewed with the dead and the dying. HUR IN a transparency of the driving wheels of a locomotive, which mingles with the wheels of chariots, etc., hold a few feet and CUT TO

## ONG SHOT OF PROCESSION -

Winding its way through the valley. Slowly the pageant fades out (not the picture of the Valley, itself, just the procession) and in its stead appear two long steel ribbons (railroad tracks) and on them, coming to the camera, is a long passenger train, which comes directly into the camera. When front of the engine fills the

LAP DISSOLVE TO

#### INT. THIRD CLASS DAY COACH - LONG SHOT -

Trainris filled with people typical of third-class travel. Frowsy looking women and children - children in the aisles - crying babies - some of the groups having lunch from baskets. Centrallized in shot are Mason and Ann. He's asleep and Ann watches over him - she fans him gently with a folded newspaper. Warren occupies the steat directly in front of Ann and Mason. In his lap is a sketch pad, and on the seat beside him, a cheap portfolio with a little pile of sketches on top of it. A child hangs over the arm of a seat watching him.

## 8 INT DAY COACH - AT MASON'S SEAT -

Mason asleep - on his lap a book open on top of which is the picture "The Conquerors". Ann fans him gently with the paper.

SUBTIT

AMOS MASON - - - WILLAND LOUIS

#### 9 INT. DAY COACH - CLOSEUP MARON -

Mason is asleep, and goes through the motions of his dream - pomp - pride.

SUBTIT E

ANN SHERMAN - - - JUNE MARLOWE

#### 10 INT. DAY COACH - CLOSEUP - ANN -

She fans Mason gently, watching him with adoring eyes. Then her eyes travel down toward his knees

Closeup of open book with picture on top of it. Mason's hand on edge of book. Book and pictures sliding slowly down his knee.

16

#### INT. DAY COACH - MASON'S ERAT -

Ann gently takes the book and picture from Mason's lap, puts the picture incide the book, closing it, and pute the book in her own lap. She resumes her fanning, while Mason sleeps on. As he draws he draws himself up in a pompous menner, his lips lifting in a slight smile. Ann looks around the train, and her eyes stop as they encounter (out of scene) Warren's eyes.

INT. DAY COACH - MANOR'S SHAT

Ann smiles and near hor Thanks. Looks back at Mason to DAYD COACH - WARREN'S SHAT - CLOSEUP - (PROM ANTIS ANGLE) UP. middenly he misees his

> Warren is looking back over the seat towards camera, just the top of his head and his eyes showing. He looks away, and down towards his lap, then back towards camera again. The pit from here to the barret the back of all times the back of all times the back of th

in fact his manner is as if he received her

, dolor " and the a Clubbering mort of a way

Mason strepulses and rawns and leake out INT. DAY COACE - CLOSEUP AND - book to And and nave

> Embarrassed by Warren's eyes, she locks away to avoid them, then glames back at Mason again, then gives a little start as she hears a noise, and looks toward the aisle. O some Very annache de pleace him, ann days,

picker to hart for mar time tools. The ricks up her time sould and starts to hant through it nervously. He smouthher the time table out of her hand, brusquely and starts to look through it himself. Ann watches him

15 INT . DAY COACH - (FROM ANN'S ANGLE)

readly and adoringly.

A group of youngsters are playing horse in the aisle making a lot of noise. One of them falls down and starts screaming.

19 I BY THE COAST COAST CONTRACTOR

INT. DAY COACH - MASON'S SEAT to looks at it a moment than throws

Ann gives a cuick glance at Mason, He moves slightly in his seat, she turns back towards the youngsters quickly, leans forward a little, puts her finger to her lips. and hushes them with a little smile - ehe goetures them

Parren sented in Ind. Ann and Mason are over in coat belind him. A kid hange two largen's seet watching

#### INT. DAY COACH - (FROM ABR'S AND E)

The youngsters have heard Ann's caution. A mother reaches out and grabs a squalling youngster and jerks him into her lap. As she claps her hand over his mouth, she gives Ann a smiling nod of understanding. The other youngsters have gone on up the siste to background of scene.

time toble. As Ann looks down at the she of Cur

#### 18 INT. DAY COACH - MASON'S SHAT

IBBERT

122

19

343

Ann smiles and nods her thanks. Looks back at Mason to see that he is all right. Mason moves and then wakes up, stretching and twisting. Then suddenly he misses his book, looks down at the floor and around as he says "Where's my book?" Just as Ann starts to say "Here it is dear," he catches sight of the book in her hands and grabs it from her. He runs through the book quickly, finds the picture, satisfies himself that it is all right and places the book down beside him on the side away from Ann. He doesn't thank her for keeping the book for him, in fact his manner is as if he resented her having had it. Mason stretches and yawns and looks out the window, then turns back to Ann and says

TITLE TOTAL THE SECOND BOW LODG BEFORE WE GET TO NEW YORK?"

BACK TO SCHIE Very anxious to please him, Ann says, "I don't know, dear." and in a fluttering sort of a way starts to hunt for her time table. The picks up her time table and starts to hunt through it nervously. He enatches the time table out of her hand, brusquely and starts to look through it himself. Ann watches him proudly and adoringly.

wards the other seet, realines the kid has taken whom there, gate up and exerts back to Mapon's sent.

#### IRT. DAY COACH - MED. CLOSE SCENE -

Marron seated in f.g. Ann and Mason are seen in seat behind him. A kid hangs over marron's seat matching him. Warron adds a lot of strokes to the picture he has been drawing of Ann. He looks at it a moment then throws it down on the pile of sketches beside him. He reaches in his pocket for his knife, starts to sharpen his pencil, leaning over that the shavings may drop in the cuspidor. As he does this, to kid who has been watching him, grabe up the bundle of sketches, and runs back to drop them in Ann's lap.

TRANSPORTER AND AND A STATE OF THE STATE OF

INT. DAY COACH AT MASON'S SEAT -

The kiddle who brought the sketches to Ann points down to the sketch on the top of t e pile and then points to Am as he says "See, it's your picture, the man drew it."
Ann is a little confused and flustered as she looks down at the sketch. During this action Mason is paying no attention to it because he is busily looking through the time table. As Ann looks down at the sketch CUT IN

INT. DAY COACH - MASON'S SEAR

Warren Looks down ath Alm and Mason, a little ember-ranged at Appencia sketch of Ann. having the sketches. 21

he miles but such present of likes

Continuation of scene 20. Ann looks at the sketch, confused, but a little pleased. The kid chatters with her about it. Ann gives a nervous glance toward Mason, and he turns towards her and sees the sketch for the first time. He picks up the sketch of Ann. gives it just a glance, because his eyes have already caught sight of the next drawing on the pile. He picks this drawing up, he is much more interested in it, and studies it closely.

the finite of Them of Milliants, they down any offered to make

he pass the pisters he holds with the lock of his other hand as he mays to Verren, "Did you do this?" Herror made in a little substructured, Mason Micheles for harren to sit doma

INT. DAY COACH - WARREN'S SEAT

Warren straightens up from sharpening his pencil and looks around for his sketches. He misses them, looks back towards the other seat, realizes the kid has taken them there, gets up and starts back to Mason's seat. of her and site down feeing Mason, Mason Leans forward

and talks with Warren about the picture. Warren storts to complete the drowing, outlining it with his penoil on he telks.

th of a beautiful home INT. DAY COACH - REVERSE MED. SHOT 243 27 tracket the publishe and i been

> Back of Mason's seat is in f.g. The kid standing beside Ann, watching them as Ann and Mason look at the picture of the building. Warren comes into scene from his own seat, and stops beside the kid. He starts to question the kid about the drawings and then sees them in Ann's

design, a hundred fact wide, the onlance of marale, sto. Desgo interrupts abrequity, as he solds up the drawing and hands it to Narrow, and roger

> "MEST THIS, SOMEDAY I WILL BIRK YOU TO BUILD IN FOR HE."

20

22

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TITLE

odnážnuod.

W111".

Title

Book: Warren Accen't quite know what to believe. He's not we all impromed by liscon's evend sammer, and the JAMES WARREN - ARCHITECT .... ROBERT AGNIW. proposition". Meson is very peoples on he enys, "Thet'll make no difference, I've said you'll build it, and you

regen Stringen til til he impresektelt. Det

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盘品

INT. DAY COACH - MASON'S SEAT

Warren looks down atb Ann and Mason, a little embarrassed at the situation of their having the sketches.

She tooks at Mason adoringly, very much impressed by what he cays, and very proud of him.

25

INT. DAY COACH - MASON'S SEAT

to sit down.

Warren stands beside the seat, a little embarrassed, Ann looks down at her own picture, while Mason is busily studying the picture of the building. Ann is conscious of Warren first, glances up at him a little emberrassed, and then looks towards Mason as much as to say, "What should I do?" Mason looks up at Warren, and then getting the association of Warren with the pictures he pats the picture he helds with the back of his other hand as he says to Warren, "Did you do this?" Warren nods in a little embarrasament, wasen kicks ever the back of the seat in front of him, indicates for Warren

型工型工器

TTTLE

"I'm GOING TO BUT IT."

26

INT DAY COACH - THE TWO SEATS PACING EACH OTHER

With a murmured apology to Ann, Warren steps in front of her and sits down facing Mason. Mason leans forward and talks with Warren about the picture. Warren starts to explain the drawing, outlining it with his pencil as he talks,

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27

INSERT

Pencil sketch of a beautiful home. what to theome part of the building. Magen to kidding him, or whether he is into crasy. But legen's crase and acrast sinesrety has imprecised him in a lite of

himself. Recom likes being the cartes of the Stage. He leans forward a livile, and boys Forren on the know, as

28

INT. DAY COACH - CLOSEUP MASON AND WARREN

TITLE

Warren explains his drawing, saying "It's Greek in design, a hundred feet wide, the columns of marble, etc. Mason interrupts abruptly, as he folds up the drawing and hands it to Warren, and says:

TITLE

"KEEP THIS, SOMEDAY I WILL HIRE YOU TO BUILD IT FOR ME."

continued. " Marcon finishes his title impressively, and nied.

Back: Warren doesn't quite know what to believe. He's not at all impressed by Mason's grand marmer, and the thing strikes him as humorous. He smiles faintly as he says. "You know this is going to be a pretty expensive proposition". Mason is very pempeus as he says, "That'll make no difference, I've said you'll build it, and you

28

INT. DAY COACH - CLOSSEP AND

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INT DAY COACH - CLOSEUP ANN s fools that her nowey is

She looks at Mason adoringly, very much impressed by what he says, and very proud of him.

to Alla and Bearing read.

30

INTO DAY DOAGH " CLOSEN AND

INT DAY COACH - CLOSE SHOT MASON AND WARREN

Warren's amile deepens a little as he studies Mason and

TTTLE

"MAY I ASK JUST WHAT YOU'RE GOING TO DO IN NEW YORK?"

BACK; Mason does not get the irony in Warren's title, and answers promptly:

TITLE

"I'M GOING TO BUY IT."

THY, DAY COLOR - CLOSEUF WARREN

. A flash of Formen sa he gets this title and its olguizionado. No looks from inn to Mason and back to and again.

31

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INT. DAY COACH - THE TWO SEATS

linking her arm through him-

**多出罗斯**。

Mason finishes his title, Ann looks at him proudly and moves a little closer to him, then looks toward Warren as if so say. "Isn't he wonderful?" Warren doesn't know what to think. Doesn't know whether Mason is kidding him, or whether he is just crasy. But Mason's crude and abrupt sincerety has impressed him in spite of himself. Mason likes being the center of the stage. He leans forward a little, and taps Warren on the knee, as he says wisely:

TITLE

"IN NEW YORK GOLD LIES IN THE STREETS. BUT YOU'VE GOT TO KNOW HOW TO PICK that he has lest energy in Thoronto appet, and is antique to improve the other man again. He turns book towards Veryon and Ann sampples back a little closer to him.

BACK TO SC. Mason finishes his title impressively, and Warren studies him quietly, node in rather meek agreement. But the mention of money has made ann think of her own money, and her hand mechanically goes to the front of her blouse, still smiling in pride of Mason.

and a reall boy. Ith air nother's permission the boy starts to climb by to the salesse rach in which there is a great many bundles.

32

INT. DAY COACH - CLOSEUP ANN

37

Her smile fades as she feels that her money is gone, and she lets out a little scream of dismay.

As he climbs up as the seat and reaches to the reak for a bundle. As he starts to sail his bundle out

he dislodess enother bundle which above to fell est.

33

INT. DAY COACH - CLOSEUP ANN

Mason looks toward Ann. He says, "What's the matter?"
Then Ann gives a smile and sigh of relief as she
remembers where her money is, and says:

58

TITLE

The bundle "OH, I'D DORGOTTEN FOR A MINUTE

As she finishes the title Mason fromms in annoyance.
And, shaling his first up him. The hit is accord to death
towns around and slides down sent feeing the samera

34

INT. DAY COACH - CLOSEUP WARREN

A flash of Warren as he gets this title and its significance. He looks from Inn to Mason and back to Ann again.

for the first time we not that and has also been hit

39

INT. DAY COACH - THE TWO BHATS

35

INT. DAY COACH - CLOSE SHOT AND MASON

Ann leans over towards Mason timidly as she says "Are you sure it's safe?" Mason is very impatient as he draws his cest aside, flicks a glance towards Warren, and then looking back at Amm, pulls out a package of memory wrapped in a silk handkerchief from his pocket part way. As he sheves it back again Amm gives a sigh of relief. Is worried that she has annoyed him, and says, 'I'm sorry, dear, I should have known it was all right. Mason is not easy to pacify. He feels that he has lost caste in Jarren's eyes, and is anxious to impress the other man again. He turns back towards warren and Ann snuggles back a little closer to him, linking her arm through his.

and without a

#### INT. DAY COACH - MASON'S SEAT

In the back ground of this shot can be seen the seat behind Mason's. Mason is looking out the window, still annoyed with Ann. Ann is snuggling up to him, trying to wim him back to good humor. Warren studies them both, thinking to himself "What a queer comple this is". In the seat behind Hason there is a woman and a small boy. With his mother's permission the boy starts to climb up to the suitosse rach in which there is a great many bundles.

## INT. DAY COACH - CLOSEUP BOY

As he climbs up on the seat and reaches to the rack for a bundle. As he starts to pull his bundle out he dislodges another bundle which starts to fall out.

seen a little enct on the mist of the Carrest comforts they, capange that the chart all rights was about I got some a topy the carrying his handkorchief to campan the Ann page the hat down on the car best of the carrying and the carrying that have been been been been as the carrying the car

INT. DAY COACH - SEAT BEHIRD MASON'S, AND BACK OF MASON'S

The bundle falls down into Mason's seat. The kid looks down in dismay. Mason jumps up and faces camera his face and clothes bespattered with the contents of the package. He is furious, and starts to scold the kid, shaking his fist at him. The kid is scared to death turns around and slides down seat facing the camera and cowers down, scared to death. Mason gives him the deuce for a few more words, and then pulls out his handkerchief and starts to wipe off his face.

#### INT. DAY COACH - THE TWO SEATS

For the first time we see that Ann his also been hit by the deluge. Warren is busy picking up the stuff and cleaning Ann off. Mason turns around, and without a thought for Ann, Mason starts out of scene to the end of car to the water cooler. Ann is embarrassed, but laughs a little as Warren helps her to make a joke of the matter. Warren gathers up whatever stuff there may be and puts it in the bex and holds it over the back of the seat to the mother. The boy's mother comes into scene from the back of the seat and takes it CUT TO

Manager and the second of the second country of the

LUBER A TRUE KILDWINS WIND LAND IN

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INT. DAY COACH - AT WATER COOLER.

There are several little youngsters around the water cooler trying to get a drink. Lason comes in, plows his way through the youngsters, brushing them maide so that he can damped his handkerchief at the water spiggot. He starts to corub his face. One of the youngsters looks up and starts to laugh at him, but Mason glares at him furiously and pushes him aside.

INT. DEVICEACE ADMINISTRATE TEND OF THE POPUL, AND

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IET. DAY COACH - MASON'S BEATON, coreculty sute it around her

arren is busy cleaning the stuff off inn's coat. Ann is very anxious about her fur, and also about her hat. She takes her hat off, is almost ready to weep as she her, maying, "I'll fix that all right, wait until I got some w ter." Warren starts out of scene, carrying his handkerchief to dampen it. Ann puts the hat down on the seat beside her and concerns he self with her fur, brushing it and looking it over anxiously for any possible spots.

TITLE

FIFLE

INT. DAY COACH - AT WATER COOLER

CENTRALES A CLOSES Y AND

estimaton, her eyes very with Mason has left the scene, and the youngsters are again grouped around the water cooler taking turns at holding their faces under the spigget to let the water run in their mouths. Warren enters scene and stands looking at the youngsters, waiting until they finish, smiling at them. As he waits, sarren's eyes go out towards the platform, and he looks a little puzzled as he sees

67

43

42

t flatches her fitte: warren looks at her a listic INT. DAY COACH - FLATFORE Montagly a hom says, shyly:

TITLE

Mason takes the bundle of money out of his inside cost pocket puts his feet up ont the porter's foot-stool, pulls up his trouser leg and sticks the money down inside his sock and then places his garter in such a position as to held the money in place. CUT INSERT OF THIS.

INT. M.Y. CONCON A. ROBOTTS STORY

泰島 TRAKET

> dinger there in whit appears to be a into noone and turns the ring around so that a very high-wet, andl stops is

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#### INT. DAY COACH - AT WATER COOLER

Warren is looking off towards Mason, trying to figure out what the transfer of the money may mean. The kids have finished with the cooler, and as they turn away. Warren dampens his handkerchief, gives another glance back towards the platform, and then thoughtfully walks back towards Ann's seat.

45

INT. DAY COACE, MASOR'S SEAT.

INT. DAY COACH - MASOK'S SPAT wing on Ann's hand, and

Ann finishes with her fur, carefully puts it around her neok again, and she looks up with a little smile as Warren enters scene, looks down, and starts to clean her hat. The two of them are bent over the hat as Warren rube at the spot, telling her that it will never show. Warren is still thinking about mason, and the transfer of the money. A little thoughtfully he turns back to Ann and says:

TITLE

"IS YOUR HUSBAND - - - ?"

81

IFT. DAY COACH. LODG SHOW.

46 INT. DAY COACH - CLOSEUP AND POPULLY, very respond, so he

She smiles in a little confusion, her eyes very wide and innocent as she says

FITLE

"OH, MR. MASOF ISH'T MY HUSBAND."

52

FADE IN

47

INT. DAY COACH - MASON'S REAT too old sign which resde.

Ann finishes her title. Warren looks at her a little startled, and questioningly. Ann says, shyly:

TITLE

"WE'RE ENGAGED. WE'RE GOING TO BE MARRIED IN NEW YORK."

53

BACK TO SC. Warren says "Oh", silently and thoughtfully.

48 INSERT

CLOSEUP 'MR'S LEFT H'ND. On the third finger there is what appears to be a narrow gold band. Her other hand comes into scene and turns the ring around so that a very high-set, small stone is visable.

INT. DAY COACH. CLOSEUP ANN as she looks down at her ring with all her pride in Mason and her happiness at being engaged to him revealed in her face. Then shyly she looks up towards warren (off sc.) and holds out her hand towards him to show him her ring.

and it is very a real or our interrupts by legions are by the first dires to rold out ber hand to throws a cast cord of specific to bigger, trees lucks to be being the bottl duplously a comment, and then where out of seems.

50

IBT. DAY COACH. MASON'S SEAT. Warren looks down at the ring on Ann's hand, and then smiles a little as he says, "Oh, I understand now." Somehow he feels a little sorry for Ann. The whole thing seems like a very strange situation to him which he can't quite understand. His mind goes to Mason and he looks back towards the platform thoughtfully, then his eyes indicate that he sees wason coming - Ann also sees wason coming, and a little nervously she starts to adjust her hat. They both watch off towards Mason.

51

107 - 107000 LANDY - FLORE - NOT. INT. DAY COACH. LONG SHOT. Mason is coming down the sisle towards his own seat, he sets his feet down carefully, very pompous, as he strides along like the conqueror that he thinks he is. FADE OUT.
frontie with anxiety. Mason chares his hard brunglely and he said. I don't know while serve its various

the second property of the second second second

52

A AL BOTTON TON BANGE FADE IN CLOSEUP OF SIGN-BOARD

A fly-specked, weatherbeaten old sign which reads. LAP DISSOLVE INTO Toring to copy they and en at acco.

the tries so help sing patring his

ELT. PRIMROSE HOTEL

Long enough shot to establish well. This hotel is typical of the cheap neighborhood in which it is located. Few feet of general business to establish the acrt of place it is. Mason, Warren and Ann enter, carrying their baggage. They stop at the entrance to the hotel.

As the three of them stop asen turns to Jarren and says: ".ell, here's where we way sacdbye. he're stopping here." Farren looks toward the hotel rather dublously but he is not in position to my smything. maon is onkious to get rid of surren. shaken hands with him rather brusquely. Then as warren turns to ery sopolye to ann. One at rie to hold out her hand to put it in warren's, but hason interrupts by taking her by the arm and starting her into the hotel. He throws a curt word of goodbye to Warren. Warren looks towards the hotel dubiously a moment, and then starts out of scene.

INT. HOTEL LOBBY. LOAT SHOT.

Mason and ann come in and start towards the deak.

Ann a little frightened, keeps close to Lason.

Suddenly Mason stops in foreground, puts down his thick on the house, her hands grips and grabs at his pocket.

DET. LOBET. AND CHICA SCREEN AUGUS)

56

Mason feels around his person, searching his pocket for the money. Ann drops her bags in dismay and says:

TITLE

"THE MONEY! IS IT GOEET"

Ann grade at Mason's arm when she finishes title, frantic with anxiety. Mason shakes his head brusquely and he says, "I don't know", while searching through his pockets. Ann tries to help him, patting his pockets. Mason pushes her away, and then says:

FITLE

as non diagonare in document is tooks around considers -Ann nods. Re points off towards a bench at the side a straightens fown his trouger of the lobby, er he says, "mait here. I'll be back". He exits towards entrance. Ann stands looking after him a moment, dismayed and helpless, then starts to struggle with the grips to carry them off sc. at elde.

57

And estill eits bold deplot, which he is entrance and locally the deposit area and the source.

and the second of the corner of his Ann carries the bags over to a bench and sits down he then anxiously. The sits bolt upright on the edge of the beach, very ill at case, and worried. . Looks

off cample the dear sching and of salls. He is just ready to exact to her when the orthites sight Af Adda (color at an 1916 function to the first free factor and for the factor and factor an

INT. LOBBY. DOOR TO BARBER SHOP. A sporty looking man comes out and enters lobby, as 6.5 he passes a mirror he atops to primp himself, straightening his tie, pulls out a digarette case, extracts a digarette, all the time admiring himself in the glass. He is about to put the digarette in his mouth when he pauses at something he sees reflected in the mirror. He leans close to the glass a moment looking, then turns looking towards the object which has attracted his attention. LOREY. CLOSE TO SENUE. 64 The nam kuts the mignificance of Bason's octing - he straightens up auddonly and alldes out of some heatily Meson comes on inte scene and tells her that he has sold the police about the loss. Lan Asselies that he feels very banks whom it . She puts her hand on LOBBY . ARE (PROM MAN'S ALCES) we'll manage." Then al we'll manuge." Then she 59 inn is sitting bolt upright on the bench, her hands folded together like a school kid. The bags are gathered alose around her feet. A helpless, distressed little figure. TE'LL MARK THORY THERE DEAR, TE'LL MARK BOME TITLE THE REPORT OF THE PROPERTY AND THE PARTY AND STATE OF THE PROPERTY OF THE P can indicate the ballet of her feet as the finishes Olther Moson proteins to have a Libtle more hope INT. LOBBY. CLOSE SHOT OF MERCH.
The man is looking Ann over. As he studies her he 60 looks at her with narrowed eyes, sizing up the situation. 61 RIT. SIDE STREET. DOORSAY are of the dogs. A chean looking Mason discovered in doorway. He looks around cautiously, then leans over and assures himself that the money is still in his sock. He straightens down his trouser leg, satisfied, a crafty look in his face, again looks around cautiously, and exits from scene. me stagles or shynose in her namer. Era. He mile bands than a last and as they take every leagon and true dater the game. As the min outches sight of and he otopo, and his floo lights up in approviation of her Ann still sits bolt upright, watching the entrance anxiously. The man who eyed her strolls into scene casually, looking at her out of the corner of his 52 eye as he passes. He pauses at the stove eyeing as he stalls for time wondering how to start the pickup. Ann feels him look at her, and looks up at him nervously. She shifts her position a little uncomfortable under his steady gaze, and then looks off toward the door again. The man starts a step or two closor to her, with a leering sort of smile. He is just ready to speak to her when ann catches sight of Mason (out of sc.) She jumps to her feet, her face lightens up. The man who has just started to sit down beside her, follows her gaze with his own eyes.

INT. HOTEL LOBBY. TOWARDS ENTRANCE (FROM ANN'S ANGLE)
Meson is coming towards camera.

Ann Sherman

te no rentebra ellia decen iraka elli bacaria lab

INT. LOBBY. CLOSE TO BENCH.

The man gets the significance of Mason's coming - he straightens up suddenly and slides out of scene hastily Mason comes on into scene and tells her that he has told the police about the loss. Ann imagines that he feels very badly about it. She puts her hand on his arm and says "Never mind, we'll manage." Then she opens her purse and takes out what money she has and gives it to him. He adds what little he has, and as he looks down at the small amount of money in his palm a little contemptuously, Ann says cheerfully:

Telephone the med with the last the las

HOW AND THERE'S FOOD MINUGH IN THE ACT IN BASKET FOR SEVERAL DAYS."

Ann indicates the basket at her feet as she finishes title. Mason pretends to have a little more hope and he says, "All right, we'll try it for a few days". Then he stoops to pick up his bags. Ann hastens to help him, straightening up with her own bag and the lunch basket in her hand. They start out towards the desk.

Ist. LONGY from Min. Minimizety amount to a man, broom in hond.

in booking out an implifurated tooking war (othe) who had the dead of a table, but to be the appearance to the state in the table.

INT. HOTEL LOBBY. AT DESK.

Mrs. Mobride is in charge of the desk. A cheap looking man and frowsy woman without any baggage have just engaged a room. The man finishes signing the register, tosses the pen down and pulls out two dellars which he shoves across to Mrs. McBride. The woman with the man takes this all as a matter of course. There are no giggles or shyness in her manner. Mrs. McBride hands them a key and as they turn away Mason and Ann enter the scene. As the man catches sight of Ann he stops, and his face lights up in appreciation of her beauty. The woman with him catches this, takes him by the arm possessively and hustles him on out of scene. Mason hasn't noticed this business, having

this Mrs. MeBride turns back towards the boxes and takes out a key. Mason puts down the pen and looks up as Mrs. MeBride tosses him the key and says:

E tells Medriaguages 12- 11 TWO DOLGARS. Toute up a lamb argument about Dane being in his way no he

BACK TO SC. Mason looks at Mrs. McBride in puzzled, stupid bewilderment, then holds up two fingers as he sa easys. "No, I want two rooms." She cocks an eye at him shrewdly then looks from him to Ann and back again, then turns the register around so she can read it.

64

63

TITLE

69

65

00

TITLE

66 INSERT Page of register with list of names in various handwriting -J. Smith and wife Robert Smith and wife 学生智品版 John Smith and wife Amos Bason HAIR ON ANYZELEG . Ann Sherman As he finishes title Meson Looks off towards the - unbe han noor guini-67 INT. LOBBY. CLOSEUP MRS. MCBRIDE She looks up from the register, smiles and says -"I BEG YOUR PARDON. I THOUGHT YOU WERE SOME HORE OF THEM SMITHS." TITLE LUDDY: DIVING HOOM BUCH (VACE ABOLE OF BESE) 學藝 over wolvide to just touting June into the Cining 世の登録を Armabauling basis on was 68 LOBBY. CLOSE TO DESK As Mrs. McBride finishes title Mason looks at her in a puzzled, stupid sort of way, not getting her comedy at all. Mrs. McBride turns back, takes out another key, and as Mason picks up both keys he hands one to Ann, Mrs. McBride calls off scene to someone. 贴 solette etorie talking egata, spurred en by inc's gympathy. He maers a little on he says: "THE RIAL WINESPIE AND GOOD IN MEANING, 数型温 HIS STORAGE MENT LOOK LIER A DOOR 69 INT. LOBBY (FROM MRS. MCBRIDE'S ARCER) ADA HE MAKES." McBride, a big stevedore type of man, broom in hand, to bowling out an inoffensive looking man (Dane) who is seated at a table. Dane peys no attention to the abuse and sobride lays it on thicker. The state of the s STEELS dans reading for a second with the following the second se She agrees. Anything he cays much be O.E. Then they we gone, Massn salis-70 INT. HOTEL LOBBY. AT DESK. Mrs. McBride calls again and evidently gets preved at what she sees and exits rapidly. Mason and ann stand looking after her. attle to light a - - definition

INT. LORDY. DINING NOOM DOOR.

::71

望斯

INT. HOTEL LOBBY AT TABLE

McBride stihl berating Dene. McBride enters scene.

tells McBride to be on his way. McBride puts up a
lame argument about Dane being in his way so he
couldn't sweep and finally exits out of scene mumbling
to himself. Mrs. McBride turns to Dane and says. "Come
on, I'll get you something to eat." Dane rises and she
leads him towards the door directly behind them which
is marked "Dining room".

INT. LOBBY. AT DESK. McBride discovered, telling his troubles to Mason and Ann. He says:

學感 TITLE ROTEL ROOM UPSTHE'S A BLAMED OLD PAKE THAT'S GOT MONTHS OLD LADY SUPPALOED ABOUT A BAIR-FORIC HE'S INVENTED. CLAIMS THAT IT lay out largent grow hair on anything."

As he finishes title Mason looks off towards the dining room and sees -

INT. RESTAURANT AND DINING ROOM A rece in which there are neveral tables. One is a long toble. At this is weated Dane. At another

73

INT. LOBBY. DINING HOOM DOOR (FROM ANGLE OF DESK) are. Mo Bride is just leading Dane into the dining room. The sees Engon and mays, "If you want onythe at all over here." indicating toble at which If you wont onything Jaho is conted. Heson moves ever and takes a next alonguide Done. Mrs. Modride ploces food in Ivons of Dane and suke Meson what he wanted he asys:

TITLE

THE PARK AND MADE AND COPERA, AND MADE OF SLETTING .

INT. LOBEY. AT DESK.

McBride starts talking again, spurred on by Ann's sympathy. He sneers a little as he says:

TITLE

"IF HIS TONIC'S AS GOOD AS HE CLAIMS. HIS STOMACH MUST LOOK LIKE A DOOR MAT. BECAUSE HE DRINKS ALL HE MAKES."

Having gotten that off his chest, Mr. McBride has picked up the grips and started towards the stairs.
Ann waits for Mason to follow, but he says to her:

TITLE

MY SOUND OF ON UP. I'M GOING TO TELL THE OOM Dame reach POLICE TO PIND MY MONEY." Le out bottle and takes a sviga She agrees. Anything he says must be O.K. When

they are gone, Mason exits.

tion of the light and the property of the light of the li

OR DANK the break which wheel we have, when which have been sented Bobble to lips - - - drinking.

75

INT. LOBBY. DINING ROOM DOOR. Mason enters and exits through door.

forth in a fooligh six verse, were

ANGERS AND CAMPA, SEES APPEAR ON TAXABLE PARTY. ON MARCH . A SEC AND ADDRESS OF THE PARTY OF

Watching - dispusted.

76

都色

HOTEL ROOM UPSTAIRS. MoBride has deposited baggage on bed and is going out. Am opens lunch basket and prepares to lay out lunch.

.83

OH DANNE ASSISTANCE

ON BOTH.

COURS CARRIED THE THE PLANTAGE OF Bottle to live, heat bilts farther back.

の記

INT. RESTAURANT AND DINING ROOM A room in which there are several tables. One is a long table. At this is seated Dane. At another emaller table is seated Mason. Mrs. McBride comes in from kitchen with hot food which she has on a tray. She sees Mason and says, "If you want anything to eat sit over here." indicating table at which Dame is scated. Mason moves over and takes a scat alongside Dame. Mrs. McBride places food in front of Dame and asks Mason what he wants; he says:

器器 TITLE

"HAM AND EDGS AND COFFEE, AND HAVE CONTRIBUTED HOT."

with another little bit of attention to Dane she goes out. Dane's eyes follow her.

84 78

OR DOOR TO KIRCHES.

THE STREET

Sell Leaven and about to . -

DOORWAY'S. Madride just entering stops as she sees, and exits.

Mrs. McBride leaves room. When she is out of room Dane reaches into his pocket and pulls out bottle and takes a swig. Mason watches him.

自影

OH TABLES

Manon taken bottle from Peno. Mas. Mairide comes in and laying food on table oterts to lecture temp, of

sured but the track of the most will forming

Set the foreign of the court of

79

on DANE! the many and what a pity, sto., and his wonderful

Bottle to lips - - - drinking.

TITLE

"I REGE BROADER I'VE THIRD IS OUR SECRETLY AND IT WORKS." ETC.

Kasan looks at her a memert, and then putting her . down as a foolish old woman, says "unre", attooks his food. She sees the look of unbelief on his fo

ON MESS. MURRITURY

ON MASON. Look in her eyes; turns and with a "I'll show Watching - disgusted.

四學 --81

80

ON DANK. Malarido + - Danie, subing amon + + Macon, Bottle to lips, head tilts farther back.

ON MASON.

BARRATT OF CONTRACTOR

Marvelling at his capacity. a man's hand appears and looks around and access Tateria is talk and

reigness the spectalist a statute water

83

to haid in Him hands. To le lectroscopi, Done, head tilted away back. Mason, a look of disgust on his face which changes to one of alarm, for Dane is gurgling away at bottle. Then fearing for Dane's safety, Mason reaches over to take bottle from him.

DOOR TO MINCHES TALLING, THE STATE OF Man leaves and goes to +

84

ON DOOR TO KITCHEN.

Mrs. McBride just entering stops as she sees, and exits.

91.

ORIGINAL SET UP OF TABLE.

Mrs. Mr ride waiting, as man enters she grabe the bowildered good by the bank of the mank and foreing . ON TABLE, maying at the same times

85

Mason takes bettle from Dane. Mrs. McBride comes in and laying food on table starts to lecture Dane, at the same time explaining to Mason the wonderful merits of the man, and what a pity, etc., and his wonderful tonic.

TITLE

"I KNOW BECAUSE I'VE TRIED IT OUT SECRETLY AND IT WORKS." ETC.

Mason looks at her a moment, and then putting her down as a foolish old woman, says "sure", attacks his food. She sees the look of unbelief on his fa

ON MRS. MCBRIDE.

Locking at Mason, gets sore, and with a "I'll show you" look in her eyes, turns and calls "Jack!" CROUP MY OF GOOP'S HEAD. Ers. McBride - - Dane, cating away - - Mason, who looks up from his plate. After this odelerrat the about the good them to the appli-Distant Just below a him intentity. Then he come on the and disting a second and the contract of the second and the second and the second seco DOOR TO KITCHEN. TO KITCHEN.

It opens, and a dopey looking man's head appears and looks around and sees him in the direction of the kitchen. Then barns and barts out Done, not victously, but lest like a mother scoling a child. Heart lecks at the hostin held in his hood. He is interested. FROM HIS ANGLE -Table - and Mrs. McBride beckons authoritively. 会会 CLOSNUT MARCE. DOOR TO KITCHEN, CLILLE, CON CONTLO. 90 Man leaves and goes to -

ORIGINAL SET UP OF TABLE.

Mrs. Morride waiting, as man enters she grabs the bewildered goof by the back of the neck and forcing his head down, showed it right in front of Mason's face, saying at the same time;

TITLE

"TWO MONTHS AGO THAT HEAD WAS AS PREE OF HAIR AS IT IS OF IDEAS, RIGHT THIS MINUTE!"

CLOSEUP. MASON AND DANE.

Enson, as he looks at her and then at

CLOSEUP OF GOOF'S HEAD. A tiny fuss on it, Mrs. Mason's hand runs through GIOTS RICHT TO YOU IN THE PRESCRIPTIONS.

Then he gots un took,

After this outburst the chemist goes best to his meal. Anson just regards him intently. Then he gets un idea and pliaing himself on his chair closer, ways gonehing to the chemist, which meles him usop enting. He

MEDISH SHOT.

She triumphantly displays the new growth. Mason just looks at head - then at bottle in his head, and he says, "Is that the truth?" incredulously. She releases the goof with a gesture which throws him in the direction of the kitchen. Then turns and bawls out Dane, not viciously, but just like a mother scolding a child. Mason looks at the bottle held in his hand. He is interested.

98

99

de la companya de la DAME'S INFALLIBLE MAIR TONIC

POSITIVELY GROWS HATE CLOSEUP MASON . receipt of \$1.00 we send you

about to looks

Looking, smelling, etc. bottle.

501 Cropby Street,

Department and services are services and services and services and services are services are services and services are services and services are services and services are services are services are services and services are ser

a drink of wree the license. Les conserved when for 96 MEDIUM SHOT.

She turns from Dane, sees Mason's interest in bottle, takes it from his hand and says, "Here, try some of it. It will do wonders for you." Mason listens with a crafty look in his eyes. Then suddenly he straightens up and laughing out loud he says: "Go, run away with all that foolishness". She says, "Do you want any more proof?" He waves her away. "Go on, I ain't got no time", etc. and ducks into his plate. She goes indignantly.

DISSOLTE TO

THE RANGE OF THE PARTY OF

The All States of the States o

THE PART OF THE OWNER.

CLOSEUP. MASON AND DANE.

Both eating, Mason's eyes come up and look stealthily
to door and when he is sure that Mrs. MoBride is at a
safe distance, he regards Dane carefully - sixes up
his man - then seeing there is no great amount of
manhood there, he says, "Do you really think this is
as great as you say it is?" This brings the eld
chemist to life, and straightening up, he answers: 97 "OF COURSE THERE'S MERIT IN IT. BUT ONE MUST HAVE FAITH IN IT. WHAT MAKES DRUGGISTS RICH? FITH IN THE PRESCRIPTIONS." TI TLE After this outburst the chemist goes back to his meal.
Mason just regards him intently. Then he gets an idea,
and sliding himself on his chair closer, says something to the chemist, which makes him stop eating. He
just looks at Mason a second and says, "What?" Mason STIEScontinues to talk. DISSOLVE INTO there could be visit the est of these. In right to have INT. L'UT - AT ANIMATA TRANS Postman enters and hards but the Mason and exite. Mason Spaper, enterly were spen sail and LAP DISSOLVE INTO without even desgring to read the letters. 98 Add in newspaper To him onvolop, is about to spen it when he looks w DANE'S INFALLIBLE THE SE DESCRIPTION SON HAIR TONIC POSITIVELY GROWS HAIR Upon receipt of \$1.00 we send you a trial bottle and guarantee results. Dane's Infallible Hair Tonic 3.0g Dane busy stirring. Lifts India DISSOLVE To he is stirring and tastes, which develope into a swip. He lowers the

ladle and chuldwas after the manuar of a man the han taken a drink of very raw liquore. But entistish with its strength he nours see thing from a bottle into wees and oterto etizzine ognina

STEPS OF STAIRS IN LOFT BUILDING upon which is tacked a sign which reads

DANE'S INFALLIBLE HAIR TONIC

ROOM 202

Whom he wass this he was pass them lines | Two flights up and leaver. on build the piles of cheeses and

#### DISSOLVE TO

INCHES OF ASTREE IN TYPE

TORIC TO HAMD B 18 008 200 STORES THE CUCHOUS THE COURTYY.

DOLLARS TO GUARANTES SOOD FAIGH SEC. MARTEL DEGG CO.

1.08

1.04

ING. LOWY - CLOSE SHOW MARCH -

LONG SHOT - LOFT IN BUILDING

check. This means success. Es is A large room at the back of which are two windows which are barred. In the foreground on right is a three-plate gas stove upon which is boiling a big vat full of something which is steaming and which is stirred by chemist Dane. On the opposite side of the foreground is the back of a rell top desk. At a long table in the middle distance of a rell top desk. At a long table in the middle distance two unkempt women are working. On filling, the other labelling bottles with the hair tonic. All very busy. The door opens and a New York postman enters with some mail which he starts to give Dane. A hand appears over the top of the roll top desk and makes an emphatic gesture to the postman and he stops in the act of handing the mail to Dane who is wiping his hands on his trousers to receive it, and crosses over to the desk and hands the meil to ---

107

10

IST. LORS - MICHA AND M SRIEF FEEL MENT - TY

Meson somes around the am of dask. In reply to Dane's INT. LOFT TAT MANON'S DECK DETAILING GRATURE and says

Postman enters and hands mail to Mason and exits. Mason lays aside a newspaper, eagerly tours open mail and separates checks without even deigning to rend the letters, or orders. All he is after is the check. He comes to one long, official looking envelop, is about to open it when he looks up to

102 INT. LOWY - DANK (FROM MASON'S ANGLE) -

Dane busy stirring. Lifts lad o with which he is stirring and tastes, which develops into a swig. He lowers the ladle and shudders after the manner of a men who has taken a drink of very raw liquore. Hot satisfied with its strength he pours something from a bottle into mess and

And in discovered wearing the come out obe-were on the train (but without the het and for). She is just relating

starts stirring again. 200

> the last of hor for purposession into her outtoons, the a second has obtob to partial and alongs, and electe INT. LOFT. CLOSEUP MASON AT DEEK -

When he sees this he pinches half the pile of checks and puts them into his pocket and reads letter.

104 INSERT OF SETTER IN TYPE

> WE WOULD LIKE THE EXCLUSIVE AGENCY OF YOUR HAIR TOBIC TO HAND E IN OUR 200 STORES THROUGHOUT THE COUNTRY.

> WE ARE EDC OSING DEPOSIT FOR FIVE THOUSAND DOLLARS TO GUARANTEE GOOD FAITH ETC. MARVEL DRUG CO.

100

106

103

105 1.00

**非代学发表的现在**在

INT. LOFT - CLOSE SHOT MASON -

Mason eagerly looks at check. This me one success. He is very much elated and excited. Controlling himself he rises to his factors the hall carefully, tiptowing rest Am's door with a Air Slarge room glarge together the door we had

pannegs. He is pulling but his kepu as he goes on towards

106

INT . LOFT - AT STOVE -

Dane looks up quickly and says "Any new business?"

110

ann burriedly dinishes her modiles. Just on the diseas

107

INT. LOFT - FROM AND P EFMI FULL BROT -

Mason comes around the end of desk. In reply to Dane's question makes a disparaging gesture and says

thet are bear a Mason to the hell, burrietly jude the

TITLE

"WE'LL HAVE TO PROVE ITS WORTH - -BEFORE WE CAN EXPECT MUCH MONEY."

her emisones and lifes her head and listers - indicates

111

Dane comes right back with some very optimistic talk about having patience, etc. Mason feigns uneasiness, says "Well. I hope so." and soing over to girls' table, lays orders on it and returning to Dane says "I'll be back for the afternoon mail." and he exits. FADE OUT 

FADE IN STOOTS him h

MASON CAREFULLY KEPT HIS NEW BUSINESS A FROM ANY FURTHER MENTION OF MARRYING HER. Alabaha realing the ed. and FADE OUT

108

FADE IN - INT. AHN'S BEDROOM - TO THE TOTAL

Ann is discovered wearing the same suit she were on the train (but without the hat and fur). She is just putting the last of her few possessions into her suitosse. She has a second bug which is packed and closed, and stands on the floor beside the bed. The goes to the dresser to get some things, and with them still in hand stope and looks out the window to the street to see if Mason is coming. She registers that she does see him, and hurries up with her packing, to finish before he comes upstairs. the file participation as to describe the file of the

TIPLE THE RESERVE AND THE PARTY OF THE PARTY As the finishes her title, which leave around at her with quick suspicion, but so he starts to question her, Ann

ALERS 最小的数字的数数

lla combinued

109 INT. HOTEL HAVL -

Mason comes in the end of the hall as if from the stairs. He starts down the hall carefully, tiptoeing past Ann's door with a little pervous glance towards the door as he passes. He is pulling out his keys as he goes on towards his own door of her her suspicious?

110 INT. ANM'S BEDROOM - MED. SHOW .

> Ann hurriedly finishes her packing. Just as she closes her suitonse she lifts her head and listens - indicates that she hears Mason in the hall, hurriedly puts the maiteese down beside the other one, and starte for the hall door rapidly. There is an air of pleased excitement in her manner ing to pull a

INC. HALL - An advertisement in Transla Help Jensels column 111

Mason is just ready to unlock his own door when he hears
Ann open her door. Her door is seen to open but Ann is
not visible yet. Bason does a quick right-about-face and
starts back to her door. Then Ann appears in her own
doorway, so that her first glimpse of Mason is the sight
of him coming towards her. The moment that Mason has
realized that he is going to see Ann. his manner changes n
and his whole body seems to slump down in dejection. Ann
greets him happily and urges him to come inside the room.

225

Ann waits with on air of suppressed constement on Moson Minishan reading the ad, and then on he looks up at her with a quotitoning look. Ann cays organly and brightly

INT. ANN'S BEDROOM - CORE SHOTAT DOOR - CHRING AND I DOOR 112

As Ann brings Mason into the room and closes the door she puts her arms up to his shoulders and kisses him. Mason takes the embrace indifferently, playing the whole scone as if he were ashamed to face her because he hasn't made good, but all the time he darts narvoum little side glances at her to see if by any chance she has found out his secret. Mason's playacting gets over with Ann. and she's very sympathetic as she says Haven't you been able to find anything at all, dear?" Mason is very expressive in his pantomine as he says "There doesn't seem to be anything. I'm about at the end of my rope, and I'm ashamed to come home every day with bad news for you." A little smile begins to come to Ann's lips. She pats him gently cager to tell her news, and feeling that he is going to be very proud of her she says

TITLE OUT his watch I HAVE GOOD NEWS FOR YOU. YOUR HE AND THE

As she finishes her title. Mason looks around at her with quick suspicion, but as he starts to question her. Ann SCENE CONTINUED

116 Bontinued in his pocket, she looks at his pleadingly and says 112 continued

lays a finger on his lips and says gaily, "Just you wait I'll show you." Then she turns and hurries out of scene. Mason looks after her suspiciously.

Tradeun, Capting the ame should got in the bonce contribu-

s quit det farile besire es broodly or home thanks to product the table on the convenient

INCOME IN A STRONG TRANSPORT OF STREET STREET, STORY TO THE CO.

INT. AMM'S BEDROOM - MED. SHOT -113

WARESTONE OF CAMOR. DEARTS

Ann hurries across to the dresser and picks up a folded newspaper. Mason comes into f.g at side of scene and Ann hurries down to him. The hands him the paper eagerly, pointing to an ad. Mason looks at her and then his eyes go down slowly to the ad. He is wondering just what new gag she is trying to pull.

as drawn south the was the last the other trees the drawn that and the main an about our in auditor in the recovered

Tarrent court his four fam incles

PADE IN - 1872 CONTROL BOTTON TO THE CONTROL OF THE PARTY 117

110

1.19

INSERT An advertisament in "Fomale Help Cented" column 114 which reads comething as follows:

Wanted: Girl for upstairs work in family of twoExperienced unnecessary, if willing to accept
moderate salary, apply 121 Nect 72nd Street.

hog of the two - Reson the applier one. She has her arm linked through him, and is talking to him happily trying to lift him to her move. The indicates that this is the place, and when then down into the gree-way.

115 INT. ANN'S BEDROCK - CLOSE SHOT -

> Ann waits with an air of suppressed excitement as Mason finishes reading the ad, and then as he looks up at her with a questioning look, Ann says eagerly and brightly

TITLE ... "I APSWERED IT THIS MORNING AND I GOT place as also at THE JOB."

BACK TO SCHIE Mason doesn't know Just what to think yet. Ann is so pleased, and so eager for his praise. She says "len't that wonderful." Mason forces a smile, as he node "Yes. yes it's splendid." But still he keeps up the little play, pretending to be ashamed of his own inability to find work, as he murmurs something about being sorry that she has to go to worj. Ann gives him a quick kiss as she says that she's glad to, that it's only right that she should. Then she suddenly remembers that it must be nearly time for her to go, and she starts feeling in his pockets for his watch. Mason doesn't know what she is trying to do and is immediately suspicious. He tries to keep her off, nervously feeling the packet who his money is. Ann gets nothing of his alar. - she pulls out his watch - over Mason's face flashes a look my of relief. Ann looks at the watch, then looks up at him, smiling and excited as she says "Oh, I'll have to leave right away." Then as she starts to put his watch back

SCENE CONTINUED

115 continued in his pocket, she looks at him pleadingly and says

MESON is STYOU'LL TAKE HE OVER THRHE, THOU'T YOU, F. AND TITLE whispers essaror. DEAR?"

Amos node that he will, and gives her a little pat on the shoulder. Radiantly happy, and feeling that she has won his praise at last, Ann turns away and hurries out of scene.

Mason gives a guide not, hardly bearing what and says, his mind is so completely filled with Shirley and her behavy . Ann surme to puch the boll of the corrects on beambon, feeling that she should get in the house quickly, Eason is maying no attention to her, his eyes following Shirley (out of seems) on she goes up the stops.

116 INT. ANN'S BEDROCK -

Ann keeps up a running fire of happy conversation as she goes to the dresser to put on her hat, indicating her bags. saying that they are all packed - telling him about the job etc. Mason stolls over toward the bags. FADE OUT

Bros Graves goes up the last fau exces from the dear end stude the boll of that the is really to the beckpround

OOR IPROM MARCHIO AND IN

He doesn't even

of the plots the moone being given to shirley no obe goes up the steps and wester of the floor, severing her n PADE IN - EXT GRAVES! HOME . . ENTERED Spane the foor from incide

This is a typical New York home, with steps leading up to the main entrance, and two or three steps leading down into an areaway where the servants' entrance is located.

Mason and Ann come into the scene. Ann carries the larger beg of the two - Mason the smaller ohe. She has her arm linked through his, and is talking to him happily trying to lift him to her mood. She indicates that this is the place, and they turn down into the area-way.

sards the front door. And comes to him as if to wise him goodbys, but just at thet noment another corvant

opens the covents' door. This brings Meson back t bim-colf, and gives him the chance to evade Ann's carees. He pretents that he coven't went to king her goodbye in gives her her beg end hurries EXT. GRAVES' HOME - AREA-WAY - CLOSE SHOP -one of

> Very eager and happy, Ann calls Mason's attention to the place, as she says "Isn't it a wonderful place? Isn't it splendid I have this job?" Mason node indifferently, eager to get this all over with. Then they both indicate that they hear a car stop in front of the house. They turn and look towards the street.

ZNO. CENTRE D STARS

from syams. He looks from the frost door back to surde EXT. GRAVES' HOME AT CURB - (FROM AND MASON'S ANGLE)

Macon comes un out of the excess

A closed car has Just stopped at the curb, and the driver has gotten down to op one door, with wraves and shirley are getting out. They starts across the walk towards the the barth of shother ashipton and then a worthy of me. They pompountly be exacted.

OUT OF BOOMS ON HO PADE DO

119

325

118

1.22

EXT. GRAVES HOME - AREAWAY - CLOSE SHOT -120

> Mason is struck dumb by his first eight of Shirley, Ann whispers eagerly

TITLE

"THAT'S MRE. GRAVES AND HER DAUGHTER. AREN'T THEY WONDERFUL?"

Mason gives a quick nod, hardly hearing what Ann says, his mind is so completely filled with Shirley and her beanty. Ann turns to push the bell at the servants' entrances, feeling that she should get in the house quickly. Mason is paying no attention to her, his eyes following Shirley (out of scene) as she goes up the steps.

then abuiltan as in marketica visk in one salls lis leigher to him and signs that have no folds the laster of

121 EXT. GRAVES! HOME - STEPS AND BRONT DOOR (FROM MASON'S ANGLE)

Mrs. Graves goes up the last few steps from the door and rings the bell so that she is really in the background of the shot, the seems being given to shirley as she goes up the steps and waits at the door, covering her m mother in the scene. Servant opens the door from inside and they go on in the distinuary, dinally chope to read Ale lebler ten and firmy thousand dellers for your line inter the last with a leben and the contract of the

of perconaute of this offer, we will deposit comparation about to most account in may break part

EXT. CRAVES' HOME - AREAWAY

Mason is paying no attention to Ann as he stands looking up towards the front door. Ann comes to him as if to kiss him goodbye, but just at that moment another servant opens the servants' door. This brings Mason back t himself, and gives him the chance to evade Ann's caress. He pretends that he doesn't want to kiss her goodbye in front of the servant, but gives her her bag and hurries her rather brusquely on into the house. He doesn't even lift his hat in parting. The moment the door closes after Ann he looks back up towards the front door. His eyes still on the door he starts out of the areaway. admin. I am tables the liberty of existing you. And the chapter the fact sorry for the

123

Conflict management

EXT. GRAVE'S HOME - tor save into an ungovernable race. Recome of Mason comes up out of the areaway, and pauses beside the front step. He looks from the front door back towards the servants' entrance and than back to the front door, as if comparing the two girls. Then slowly he walks to the middles of the front steps, pulls himself up pompously, glances back toward the front door with an air of pretending its the front door he's leaving, rather than the servants' entrance. This is the birth of another ambition in Mason's heart. The thought is going through his mindo one that's worthy of me. " Very pompously he starts out of scene as we FADE OUT

121. It was with deep regret that my mother learned to girl was absolutely unbrantworthy. Then my mother

FADE IN

GET A IDEA WAS TO ACT. "Amos", and he writes A. John Masco FADE OUT: line goes through that must and he writes the mone Michard Mason. The pen stops at the and of the word

124

125

200

艾克亚

### FADE IN - INT. MASON'S HOTEL BEDROOM -

"Manaan"

(This can be the same room, separately dressed, that was used as Ann's bedroom.)

Continuation of last Mason is discovered at a table writing.

Mason picks up the chook, studies the more for a name of ther desides to is neglected with it, and pulls his latter to him and signs that name. He folds the latter up burriadly, puts it is an envolope which he has already nderensed, sools it, and puts the latter in his impice

INT. MASON'S HOTEL BEDROOM CLOSE SHOT OF TABLE - SALES BETWEEN a the telegroup black

On top of the table there are several sheets of Vanderbilt Hotel paper, also some telegram blanks. There are several wadded up pieces of paper that have been written on and discarded. There is also a small pocket dictionary open, face downward, on the table. Mason writes and looks up a word in the distionary, finally stops to read his letter. his letter dred and fifty thousend dollars for your

interest in property. Immediately upon your wire of semeptanes of this offer, we will deposit certified check to your account in any bank you Mislow Water ESTO WAY

A Company

126

(LETTER ON VANDERBILT HOTEL PAPER IN MASON'S HANDWRITING.)

Continuation of 125 Mrs. Laura Rowen Graves.

As Has Hew York City wire, a shrowd mile comes over his face, as much as to say "That 'll get him." He folis the at Door Mademi it in his hoods He gathers up the other

recently employed a maid by the name of Ann Sherman.
Because of certain facts which I know regarding this young woman. I am taking the liberty of writing you. Ann Sherman was employed by my mother who felt sorry for the girl. It was with deep regret that my mother learned the girl was absolutely untrustworthy. Then my mother discharged her she flew into an ungovernable rage. Because of this latter fact, may I suggest that if you desire to dispense with her services, you do so diplomatically, without mention of my name. The girl even went so far as to threaten our lives. Heping that you will parden the liberty I have taken, but assuring you that I have acted only with your interest at heart, I beg to remain yours

Mason finishes reading the letter, and then starts to sign his name, then pauses as the pen touches the paper. He pulls another piece of paper towards him and starts to

(Sheet of Hotel Vanderbilt paper) Mason's hand finishes writing the name. "Amos J.
Mason", then the pen draws a line through the name
"Amos", and he writes A. John Mason. Then a line goes through that name. and he writes the name Richard Mason. The pen stops at the end of the word "Mason"

130 .

IHT. GIGARN' LIVING ROSE

# Continuation of 125 is do a warm beautiful poor, furnished in encellant

Mason picks up the sheet, studies the name for a moment then decides he is satisfied with it. and pulls his letter to him and signs that name. He folds the letter up hurriedly, puts it in an envelope which he has already addressed. scale it. and puts the letter in his inside coat pocket. Then hurriedly he pulls the telegraph blank to him and starts to write. After he has written a moment that at the letter a noment, then looks around town chirley, then gets up and goes back towards thirley

128

2.22

(Telegraph blank on which he has written)
Richard Mason, Vanderbilt Mote, New York City

INSERT

Willing to increase our offer to total of three hundred and fifty thousand dollars for your interest in property. Immediately upon your wire of acceptance of this offer, we will deposit certified check to your account in any bank you mairley mame up from her book as he mothers on this down company .

"Then my not her discharged bar, she flow into

roots the letter exickly then looks and navo Adult and Ann votal for votal at we was beard

INCRE-

Continuation of 125 As Mason studies the wire, a shrowd smile comes over his face, as much as to say "That'll get him." He folds the wire and keeps it in his hand. He gathers up the other crumpled pieces of paper and puts them in his cost pocket, carefully eliminating all evidence.

On Degree reading tage.

128

## INT. MASON'S HOTEL BEDROOM -

the latter

Any envelopes or paper which Mason has not used, he picks Continuation of in up from the table and carries over to the dresser and looks it in a drawer. He puts the bey in his pocker takes up his hat and starts out of room.

the statement of the st

then arrive from the rocks homericaling desire to be a second of the sec

thow only the line

FADE IN ON INSERT - HOUSE - CLOSE DO D

FITTE

The same letter which Mason wrote, (Insert 126) held in Mrs. Graves' hand.

LAP DISSOLVE INTO

to him. As the bands him the thock the cays

ome to her. The finishes her cheek, rises and hands it

BY THE CHUR COURS IN I DAY AND MADE

"SIME YOU THIL THE MAID, AND CHERMAN, THAT

A CHARGE IN MY SLAMS ENGRECIPATED MY CUPING 130 . INT. GRAVES' LIVING ROOM -

This is a very beautiful room, furnished in excellent taste, but not too elaborately. The room is rather conservative in tone, and gives us the feeling that there is no man in the house.

Mrs. Graves' is discovered at a desk in foreground reading a letter. In the background, Shirley is seen reclining on a chaise longue reading. Mrs. Graves puzzle
over the letter a moment, looks up thoughtfully than
back at the letter a moment, then looks around towards
shirley, then gets up and goes back towards Shirley
carrying the letter. gives a sigh of relier, on abe payer metl, thank housens

it a over, enguer. Them the odeks up the letter from

INT. LIVING ROOM (GRAVES) NEAR CHAISE LONGUE -131

Shirley looks up from her book as he mothers enters and sits down beside her, and hands her the letter. Shirley reads the letter quickly then looks up at her mother and says "That are you going to do?" Mrs. Graves is nervous and serviced about it as she says "Thy I'll have to get rid of her. of course." Shirley laughs a little as she says "Well, he very careful how you go about it. Nother. As Shirley says this, point to a lime in the letter. enitts his position, respending not to have some her.

course in, store less and the little tobe down her began and

INSERT

<u>2.89</u>

stanie looks at Macon, timidly, afreidate tell Letter MATTED DOWN to show only the line "When my mother discharged her, she flow into an ungovernable rage."
Shirley's finger in scene indicates the line.

words, making a "thy?" to the out of it. Imp stronglob o Cight been ber some see one sees "I don't brow-

是江江政

Continuation of 131 meles just ease she wouldn't need me any more, and Mrs. Graves assures thirly that she will be very careful. Then she rises and rings a bell which is in scene. She then exits from the scene towards her desk. recent for firing you?" And shokes her beat, bevilderly

"OH, ASICE, I'VE LOOF MY JOB."

bacon pretures to be grantly curpried as he echoon her

as the says "To, source, the butter just only that the but do dinamed his place." Honor tures excusily feeding tentons on he property to rouder, and receive his record noting, ann matches him teexility, very much in one of him and dresding the fact thut he say be displeased with hore

INT. GRAVES LIVING ROOM - CLOSE TO DESK-

hire. Graves enters, sits down at her deak and starts to write out a check. If possible in same scene, butler enters from from hall. Mrr. Graves indicates for him to come to her. She finishes her check, rises and hands it to him. As she hands him the check she says

使正安工法 TITLE

學工艺工艺

WILL YOU TELL THE MAID, AND SHERMAN, THAT A CHANGE IN MY PLANS NECESSITATES MY ETTING AND AN ADDRESS OF THE CHECK COVERS HER SA ARY AND "宝香工工",主位"市 在一

The but er nods in understanding and turns out of scene towards the hall. Mrs. Graves exits towards Chirley. to him, we she says engerly "Here, we have this, that will been so der a while, and I'm sure to get another job."

Without looking at her. Here n just showes the check back and says to the to execut of autorine on he gots the title

INT. GRAVES' LIVING ROCK -134

into Ams o Thee who is in terror thirley has been watching her mother, and now she smiles as she says "That was well hand edm Mother." Mrs. Graves gives a sigh of relief, as she says "We'l, thank heavens it's over, anyway." Then she picks up the letter from the couch and looks at it again as we FADE OUT

paratra the SAM Example and all Figure - If the

the last the many the tracks of the

更工學工學

Think, and rays to guide chara Type Parel Think I face the bar and the second of the control of FADE IN - EXT. PARK

> On a bench in the f.g. sits Mason (in his old clothes) He is leaning forward resting his elbows on his knees as he shells and eats peanute groedily. He looks from under his hat. Indicates that he ontehes sight of Ann as she comes into soom in b.g. carrying her bags. Then he chifts his position, pretending not to have seen her. and goes on esting his pearuts. After a moment Ann comes in, stops he sides him. She sets down her bagsm and stands looks at Mason, timidly, afraid to tell him her bad news. Then Mason notices the bags, and indicating them with his hand, he says "what has you got your bags for?" Ann glances down at the bags and then up at him. Then she suddenly sits down in the bench beside him, as she says tearfully

空工空工空

"OH, AMOS, I'VE LOST MY JOB."

Mason pretends to be greatly surprised as he echoes her words, adding a "why?" to the end of it. Ann struggles to fight back her tears as she saws "I don't know. The butler just said she wouldn't need me any more, and they Ann lumbles in her handbag and pulls out a crumplee check. She straightens out the check and hands it to him. He looks at the check, and then as he hands it back to Ann be says "Didn't she given any reason for firing you?" Ann shakes her head, bewilderly as she says "No, nothing, the butler just said that she had changed her plane." Mason turns around, facing camen as he pretends to ponder, and resumes his peanut enting. Ann watches him tearfully, very much in awo of him and dreading the fact that he may be displeased with her.

133

135

3.209

TIT E

140

#### INT. PARK - CLUSE TO BENCH

Seme business as above with M ason eating his peanute thoughtfully while Ann watches him anxiously. Then finally Mason says, without looking at her

TITLE 學工學工程

TITLE

TITLE

"WELL, MAYBE WE MADE A MISTAKE IN COMING HERE, YOU HAVE BEEN ME T ANYONE BUSSI OF

R CIRL WHILE THEFE Ann is startled and says "What do you mean, Amos?" There is a sense of apprehension in her manner. Mason says.
"Well, it's a pretty tough place to make a living. I
haven't been able to find a job." Ann brightens up a little at this. as she remembers her check. She offers the check to him, as she says eagerly "Here, we have this, that wil keep as for a while, and I'm sure to get another job." without looking at her, Mason just shoves the check back and mays to her le start of surprise or he gots the title

diders a moment, wondering what He is thinking he had better" NO. I THINK YOU HAD BETTER GO BACK HOME."

Quick alarm springs into Ann's face. She is in terror of losing him, and she starts to plead with him. She says "Oh, you can't mean that, surely, I couldn't go away and leave you. Please don't send me, Amos." Mason remains indifferent to her pleading, until she says "what will you do, amos?" He answers, rather brutally

141

The State of the S

she has hit upon the truth. Almost sireid that she is right, she says in quick alarm "You have?" Hason fileso

har a glanco out of the councy of his apac and thinks quickly. "Well, this my bo the occient may one." with little from on his face he thinks a musent, them. and with supreme indifference be says

137

#### EXT. PARK - CLSEUP ANN

She can hardly believe that she has head aright. The first little doubt creeps into her mind as she leans over to get a better look at his face, and then she throws off the thought, willing to give him the benefit of the doubt. She renews her pleading, almost frantically. over expense brokelsty, he indicates i

SIRIR

EXT. PARK BENCH - CLOSE SHOT wis off his known, and goth to his 138

Ann pleads with Mason frantically. He is not even hear-ing what she says. And then, as if the thought just struck him, he reaches in his pocket, takes out a package of money wrapped in a silk handkerchief, exactly as it was when we first saw the package. As he hands her the packag3 says indifferently

TIT E

"OH, BY THE WAY, THE POLICE FOURD YOUR

HAMI THERE HO COLIOCOLOUS SECTION AND ASSESSED.

taken and his watch and looks at it.

Ann takes the package wonderingly, but she does no more than just glance down at it, her mind to much filled with the immediate problem. Then she looks at Mason again. sees how cold and indifferent he seems, and a suspicion begins to grow in her mind.

#### EXT. PARK BENCH - CLOSEUP AND

The suspiction grows in her mind, then she tries to throw it off, shaking her head a little as she says to herself.
"Bo, that can't be trie," but the thought persists. The is almost afraid to ask, and the words come out with difficulty, in spite of her, as she says

TITLE

"AMOS YOU H LEN'T MOT ANYONE RISE? THUR
ISS'T ANY - OTHER GIRL -- IC THER?"

140

### EXT. PARK BRNCH - CLOSEUP MASON -

He gives a little start of surprise as he gets the title He is thinking a thougsand things a moment, wondering what he had better saym His eyes marrow a little.

245

Mason valks in past comerc. Then he becase and looks around past camera, towards and out of scene. The sort of a chrewd maile of extistantion comes into his face --- he savings, and goes on his way. Page Out

141

## EXT. PARK - CLOSE TO BENCH -

While Mason is stalling for an enswer, he eats another peanut. The fact that he doesn't answer convinces Ann that she has hit upon the truth. Almost afraid that she is right, she says in quick alarm "You have?" Mason flicks her a glance out of the corner of his eyes and thinks quickly. "Well, this may be the easiest way out." With a little frown on his face he thinks a moment, then, perfectly cool, and with supreme indifference he says

TITLE .

"WELL, HAVE IT YOUR ONE MAY . YE OUT

344

He finishes the title with a shrug. The brutality of the thing is like a blow to Ann. She sits, stunned, unable to speak. For the first time, Mason turns and looks at her One quick glance assures him that Ann is licked. With even greater brutality, he indicates the money in her kep with a glances, and says

TIPLE

"I'M UNDER NO OBLIGATION TO YOU. AM I?"

He finishes the title, takes out his autoh and looks at it. then brushes the peanute off his knees, and gots to his feet.

forward to look out for the boy. Then he stands up gives his waisteent a little tug, and exits towards the common.

MAT. PARK BENCH

Ann sits perfectly stunned, watching Mason as he stands brushing himself off. He looks toward her waiting for her to say some thing. Ann is in sort of a dase, too stunned

to speak. Mason realises this, and, glad that the interview is over, turns away with a little shrug, brushes off his hand as he starts out of scene. With his going Ann comes to life. She jumps to her feet, her hands go out towards Mason, she takes just one step, and then she stops. She realizes that he has cast her off. She has begged all that she can. Slowly her whole bedy relaxes, and she slumps down on the beach, a pathetic littl figure of despeir. of despair.

Continuetion of lan

Mason ponders the ware a noment, then he calls the clerk's attention and onge

TITLE MODEST

EXT. PARK . PATH mishes title he takes out his mollet, and puts

Meson walks in past camera. Then he pauses and looks around past camera, towards Ann out of scene. Thre sort of a shrewd smile of satisfaction comes into his face -he shrugs, and goes on his way. FADE OUT

This is a war also were by along which the

PADE IN - 180. PRINROSE HOUSE, LABBY

James Terron is discovered at the desk talking with Mrs. Medride. He has asked about Mason and Ann. and she talks the they are both out, and that Am doesn't live

FADE IN There say not SUBTITLE ... AN HOUR OF SO LATER. AT THE VANDERED T HOTEL tion by turning away to some other cuty away from the deak, pusaled, and over FADE OUT of the entrance. As he does, and come into ocone darrying her been, so that they week right boulds the bench wear the

stove. And in very dejected, hardly recognizes warren FADE IN - INT. VANDERBILT LOBBY : her, surprised, blocking her

in glad correct of General business in lebby. Mason, conspicuous in f.g. but we do not see his face. We only see the feet and legs and hands of a very well dressed man. His gloved hands are clasped over the top of a wiking-stick. A messenger boy comes into the scane and hurrios through the lobby, going past Masonus chair towards the camera (deak in lobby supposed to be behind camera). As the bey passes we see Mason for the first time, as he leans forward to look out for the boy. Then he stands up gives his waistcost a little tug, and exits towards the camera.

146

143

147

Charles Charles

the a resident or send, they want while here have a last time beyon

to Warres, and he smiles so who says

145

#### Tirst it is difficult for Ame to tell her troubles, INT. VANDERBILT LOBBY - AT DECK - MARKET IN THE STATE OF THE STATE OF

The clerk has taken the wires from the boy. The boy turns away to leave the scene as Mason enters. Very pompously Mason asks "Are there any wires for mo?" A clerk runs through the wires, and then smiles as he hands Mason one. Mason rips the wire open hurriedly, pretends to be deeply interested as he reads it.

146

INSERT Flash of the wire on RECEIVED blank which Mason has sent to himself.

Continuation of 145

Mason ponders the wire a moment, then he cells the clerk's attention and says

to les a little - taken her pind off her

TITLE CORE THEN OF MET ME HAVE MY BITL PLEASE?" ATOUNG the obby end then b

TITLE

s he finishes title he takes out his wallet, and puts the wire inside. The clerk is turned away out of the scene. FADE OUT

Warren finishes his title. Ann looks at his questioningly bewildered. Warren turns to get her bags, and assuring her to trust him that he'll take care of her, he arges her gootly to her foot at to Pape our sealed to be a

147

#### FADE IN - INT. PRIMROSE HOTEL LOBBY

PADM IN ON ISSERT

James Warren is discovered at the deak talking with Mrs. McBride. He has asked about Mason and Arm, and she tells him they are both out, and that Ann doesn't live there any more. He is greatly surprised, and ready to argue the matter, but Mrs. McBride ends the conversation by turning away to some other duty. Warren turns away from the does, pussed, and starts towards the entrance. As he does, Ann comes into some carrying her bags, so that they meet right beside the bench near the stove. Ann is very dejected, hardly recognizes Warren but he stops in front of her, surprised, blocking her progress. He greets her in glad surprise, and then as she looks up at him hopelessly, he realizes that something is wrong. He asks her a quick question, like "hat's the matter?" Ann locks at him like a poor little dog which has just taken a whipping. He realizes that mamarking she is about on the point of tears. He takes her bags from her quickly, and then urges her to sit down on the bench. He sits down beside her, and then yery gently urges her to tell him all shout it. very gently urges her to tell him all about it.

In this close show don't outablish any definite locale. he may be nambed at a tables in the public library.) No is reading a book of etherethe

AF BISCOUR TO

INT. GLAVES! LIVERS ROOM - GLOOP CROT

of a vicinian work engraved with the name "Richard Mamon" Assid in Eras Grave of hands LAP DIBBOLVE TO

INT. PRIMROSE HOTEL LOBBY - CLOSE TO BENCH

At first it is difficult for Ann to tell her troubles, but Warren is so gentle and sympathetic in manner that she finally confides in him. telling him that she less her job, and that Masen has told her he is through with her, and urges her to go back home. Warren asks her gently if that is what she intends to do. She shakes her head as she says that she doesn't want to go home, that she wants to find another job. Anxious to cheer Ann up, Warren tries to comfort her, but Ann feels too badly to be cheered very much. Then a sudden thought occurs to Warren, and he smiles as whe says

TITLE

ARCHITECT'S OFFICE WHERE I'M WORKING."

His manner lifts Ann a little - takes her mind off her troubles a little bit, and she is a little hopeful as she mays "Do you think you can?" Warren assures her eagerly that he knows he can, still working to lift her moods. Then as he makes quick plans, he looks around the lobby and then back to her as he says

TITLE

"BUT FIRST OF ALL, WE'D BETTER FIND A MICE BOARDING HOUSE FOR YOU. THIS ISN'T ANY PLACE FOR A GIR LIKE YOU TO LIVE."

Warren finishes his title. Ann looks at him questioningly bewildered. Warren turns to get her bags, and assuring her to trust him that he'll take care of her, he urges her gently to her feet as me FADE OUT

Gray cas - En marmare man line about Terr mond of you to pee me. " Mrs. Graves endles as she says fich, not at

clides, and he herries has of event he come by the

149

ISS

255

155

FADE IN ON

A book of etiquette opened at a chapter INSERT "The exiquette of the Call" some sort of a line about what a man's visiting call is very should beed impressive in manner as he says

THE PLANS THEN IS MERKED AND DESIGNATION

DESTRUCTION OF THE PARTY OF THE PARTY OF

TITLE

LAP DIESOLVE TO

CLOSE SHOT OF MASON

(In this close shot don't establish any definite locale, he may be seated at a tablen in the public library.) He is reading a book of etiquette ng to Mason's explanation which he starts to make. He talks for a minute and

milia. To talk I frame in an inches in the first her I'm blessyn furgething my sollwith the more at his

SECRED HAVE COMED IN STREET, PARTIER THAN BRITING AT A L. BUT MY TINK WAS COMPLETELY OCCUPIED DITH A DUCKINGS DES OF RATHER

INT. GRAVES LIVING ROOM - CLOSE SHOT 151

then ears

Of a visiting card engraved with the name "Richard Mason" held in Mrs. Graves' hand. LAP DISSOLVE TO

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Of lire. Graves and the butler. Hrs. Graves is holding the carde She asks the butler to show Mr. Mason in-Butler bows and exite from scene. chair, on shion there is a wane of flowers, a her of discretion, ash troy and an

cal towns and a compatite from the relief. This hards

they built the lighter to his off

153 INT. CRAVES' LIVING ROOM -

152

157

158

154

3.59

156 convigued

Mrs. Graves moves a few steps forward. The but or resteps into the reom. Mason stops, makes a very formal bow, and then very pomponely strides forward to meet Mrs. Graves is very much impressed by Mason's manner. Her own usually formal manner takes on a little added dignity and graciousness, as she asks Mr. Mason to be seated. Mason carefully waits for Mrs. Graves to sit down and then he selects a seat near hex.

reloctric lighter. In the sharing term

EXT. GRAINS' HOSE AS BORD - (PROM BHIR PY'S AND SI INT. GRAVES LIVING LOCK - CLOSE SHOP AS to be implied through

Mason is very pompous in his manner as he talks to Mrs. Graves. He murmure some line about "Very good of you to see me. " Mrs. Graves smiles as she says "Ch, not at ute," and he hurries out of scene to come up the

155 INT. GRAVES' LIVING ROOM - CLOSEU MASON

steps

INC. OF He is very pompous and impressive in manner as he says

Claimer Constant a land on he came the malles down he the

FOR THE TELT THAT MY ETTER ABOUT THE SHERMAN OF CIRL NEEDED SOMEFURTHER EXPLANATION." TITLE

when white abou he enters and hants it to him with a salie. He takes, it grinning, and soys "long" it funcy her I'm always forgetting my walle by the node of him emilingly, and he takes and herries out of soons hadk. to the oub.

INT. GRAVES LIVING ROOM - CLOSE SHOT 156

> Mason finishes his title. Mrs. Graves is very much interested and courteous - listening to Mason's explanation which he starts to make. He talks for a minute and then says

"I SHOULD HAVE COME IN PERSON. RATHER THAN WRITING AT ALL, BUT MY TIME WAS COMPLETELY OCCUPIED WITH A BUSINESS DEAL OF RATHER TITLE LARGE PROPORTIONS."

Mason finishes his title very casually, but is quick to e see that he succeeded in impressing Mrs. Graves, then he SCENE CONTINUED

INT. GRAVES\* LIVING ROOM - GLOSE SHOW AT CHAIR -

156 continued

1655

252

158

alrage aside any further mention of business, and devotes himself to being as interesting and charming as possible. (This set up includes two chairs in which they are sitting a small low table beside Mason's chair, on which there is a vace of flowers, a box of digarettes, ash tray and an electric lighter.

and takes out a cigaratte from the wallet. Still keeping the wallet is his hand he turns toward the table.

157 INT. CRAVES! HALL - MED. CLOSE SHOT AT FRONT DOOR -

The butler is discovered just opening the front door.
Shirley enters from outside. She mode in dismissal to
the butler who exits from scene, and she stands in the
open doorway looking back towards the street.

a seaton. Then he gets the significance of the lighter. It's the first lighter he has ever even and he ploke it up not quite sure of himself. He turns and mailes off ever towards him. Greves to cover his moment's hous.

EXT. GRAVES CORBEL CORBEL SHIP EY COATOLE his eyes to-

There is a taxi at the earb, the driver waiting to be paid and boughs white pretends to be fumbling through his pocket for his wallet. Then he makes a gesture of again." then he turns around and grins towards the camera (as if towards Shirley), then says to the driver "Just a minute," and he hurries out of scene to come up the

INT. GRAVES INVING ROOM

Closeup Hacen's hand as he puts the wallet down on the table. This is to be out into previous scene on he

159 INT. GRAVES HALL - CLOSE TO OUTSIDE DOOR -

Shirley has been watching White. It's the usual thing for her to pay the cab fare, so with a little smile she opens her purse and takes out a bill. She has it ready for where White when he enters and hands it to him with a smile. He takes, it grinning, and says "lan't it funny how I'm always forgetting my wallet?" She node at him emilingly, and he turns and hurries cut of scene back to the cab.

Mrs. Graves has avidently not noticed it. Just as Mason etarts to day something to her, her eyes go teverd the door, and she indicates that she ness thirley out of counts. Mason's eyes to low hers toward the doorway. He starts to got to his feet.

165

182

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT CHAIR -

Mason is talking with Mrs. Oraves. As he talks, he takes out his wallet absently, opens it as if he didn't realize what he was doing (on the incide of the wallet there is a pocket for cigarattes) Mason suddenly pretends to become awars of what he is doing, and with a little smile of apology, he indicates the cigarattes and maks her if she would mind if he smoked. The shakes her head smilingly, and says "Of course not, you'll find what you need on the table." He thanks her rather claborately and takes out a cigaratte from the wallet. Still keeping the wallet in his hend he turns toward the table.

INT. OF THAT LIVING NOOM - CLOCK TO CHAIRS -

161 INT. GRAVES' LIVING BOOM - CLOSE SHOT MASON -

The little teble is directly in front of him from his angle. Mason looks down at the table, looking about for a match. Then he gets the significance of the lighter. It's the first lighter he has ever seen and he picks it up not quite sure of himself. He turns and smiles off scene towards Mrs. Graves to cover his moment's hesitation, and then holds the lighter to his digarette. As he lights his digarette he again flicks his eyes towards Mrs. Graves, and then very unobstensibly slips his wallet on the table behind the bunch of flowers. Then he sets down the lighter, and turns back in his chair to face Mrs. Graves out of scene.

inclination of her head, and just as she does. White outers the seems behind her, stopping just back of her and a little to one side.

162 INT. GRAVES LIVING ROOM

160

155

1.66

267

163

Closeup Mason's hand as he puts the wallet down on the table. This is to be out into previous scene as he starts to put wallet on table.

The emile of catingsetion which Hagon has worn fados as he seen white (out of seems). He can't quite figure cont where this man five into the picture. As he looks at him puncted, and on guard, Nrs. Graves mikes the intro-

INT. GRAVES! LIVING BOOM - C OCCUP CHAIR - 100 her maile boo.

As Mason turns back to face Mrs. Graves he eyes her carefully to see if he got away with planting the wallet.
Mrs. Graves has evidently not noticed it. Just as Mason starts to say something to her, her eyes go toward the door, and she indicates that she sees Shirley out of ecens. Mason's eyes fo low hers toward the doorway.
He starts to get to his feet.

化的磁 INT. GRAVER' LIVING ROOM - CLOSE SHOW, AN DOOR TO BALL

INT. GRAVET LIVING ROOM - CLOSE HOT ON DOOR TO HALL -

Shirley enters the doorway from hall and stops just inside the living room. The looks from her mother to leason anguiringly. The little smiles the had for white has faded as soon as she has seen Mason. The is very regal and haughty as she waits to find out who he is.

主品组

165

164

INT. GR VES! LIVING ROOM - CLOSE TO CHAIRS -

Mason has risen and is killing his eigerette in the ask tray eagerly anticipating his introduction to hirley. He looks towards Mrs. Graves with sort of a mark of expectancy and Mrc. Graves presents him to her daughter. (off scene) with a little gesture of her hand. Mason bows very pompouely. or a cool inclination of her

inne, thores there rakes no move to take it, but morely

ncin a enther durb goodbyn, Recomie hands balos the some received on his tunny on those of write s and he note in caret auchicate of white papers. Then an white matches him with rather eraces eyes, Recommander anoth

INT. GRAVES! LIVING HOOM - C OFH SHOT AT DOOR TO HAN I -

Shirley acknowledges the introduction with a little formal inclination of her head, and just as she does, White enters the scene behind her, stopping just back of her and a little to one side.

370

272

166

ANDA GRAPHS A SECTION CONTACT CONTRACT OF PERSONS OF THE ORIGINAL PROPERTY OF THE PROPERTY OF

The inties is discovered just giving his het, welking-stick and gloves to Mason who takes them, thanking the butles very pumponaly, and storie towards the front

INT. GRAVES' LIVING ROOM - CLOSE TO CHAIRS -167

> The emile of satisfaction which Mason has worn fades as he sees white (out of seene). He can't quite figure cout where this man fits into the picture. As he looks at him puzzled, and on guard, Mrs. Graves makes the introduction between the two men. She has lost her smile too, to indicate she does not care for White. Mason acknowledges the introduction with a little ned of his head.

and starts to reach for the front agor mob, then, Just as the butler enters seems behind him, Mosen orther himself, realising that he is making a fear pas, he pulls his hard back from the door quickly, and overse excent for the busier to open it. As the busier opens the deer, Meson mate on his hat and starte to

put on his giorse, driving yory leicurely and impressively.

The million, his when asses In absumblement, and these Trains them in from the collect election that the

District could'y but within a market works approximately

INT. GRAVES' LIVING ROOM - CLOSE SHOW AT DOOR TO HAVE -168

> white eyes Mason up and down for just a mement before he acknowledges the introduction with a slight bow. He is wendering where Mason fits into the picture but isn't taking him too seriously. White stands with his thumbs hooked in his waistoost-pocket twiddling his fingers up and down on his tummy.

a lifting of the eyebrows and a twist of his lips and

shirley laughe at his joke, but Eres Oraves freezes him with a look - she sever headtabes to show white that she doesn't like him. while takes Are. Oraves' snugbing with

super over forerd the table to got himself a digeratio. INT. CHAVES! LIVIED NOON - little as she cake her mother "the is

> Mason senses that this is the time for him to make his get away. He turns to Mrs. Graves and bids her a very formal adieu. The extends her hand. He takes it and bends over it almost as if he were going to raise it to his lips. Then he turns and walks over towards Shirley and white. He makes Shirley a very elaborate bow. acknowledges this with rather a cool inclination of her head. He turns towards white and starts to extend his head, then as white makes no move to take it, but merely nods a rather curt goodbye. Manon's hands takes the same position on his tunny as those of white's and he node in exact duplicate of white's manner. Then as white watches him with rather amused eyes, Mason makes anoth bow towards the room in general and exits to the hall quickly. White and Shirley start over towards Mrs. Graves.

INT. GRAVED' LIVING HOOM - CLOSE UP WALLEY -

INT. GRAVE HAT DE BREEL White's hands open the wallet, dis-170

> The butler is discovered just giving his hat, welkingstick and gloves to Mason who takes them, thanking the but ler very pompously, and starts towards the front door.

and three to look off house at line. Brayes and Shirley. 171 INT. CRAVES HA L - CLOSE SHIT FROMT DOOR -

> Mason enters scene and starts to reach for the front door knob, then, just as the butler enters scene behind him, Mason catches himself, realizing that he is making a faux pas, he pulls his hand back from the door quickly, and steps around for the butler to open it. As the butler opens the door, Mason puts on his hat and starts to put on his gloves, exiting very leisurely and impressively.

wallet in his hend, she comes down following more alonly. White chops har the bills in the wallet. his eyes with in natowichment, and Hre. Graves takes it from him councer alcopting thirty builders beside her mother, so her mother gramines the the water or sentence the line and the design of the

on the first braken the phone. Thereby the district probes !the Assemble at these district cases that a principally and the last,

the Familia of the Marketters in transfer non, where he were

llia eyos are vido in esterinhecut.

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169

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INT. GRAVES' LIVING ROOM - MED. SHOP THE WALLES IN MAS. GRAVES' 172

Before Shirley has a chance to question her mother. White indicates towards the hall and laughs as he says

TITLE-

**亚维克克克斯里** 

"WHO'S YOUR LITTLE KEUPIE FRIEND?"

Shirley laughs at his joke, but Mrs. Graves freezes him with a look - she never hesitates to show White that she doesn't like him. White takes Mrs. Graves' snubbing with a lifting of the eyebrows and a twist of his lips and cases over toward the table to get himself a cigarette. Shirley laughs a little as she asks her mother "he is he?" Mrs. Graves explains hurriedly that he is the man who wrote the letter, and Shirley mys "Ch." indifferently, dismissing him from her mind.

stands there enquiringly. Mrs. Orayes examines the onlies further. The teken out viciliar ente, look of The locks of her daughter enquiringly, as she says "Do you think I show a open thin?" Thirley says "Certainly

173

INT. GRAVES LIVING ROOM - CHOSE SE'T AT SMALL ROUND TABLE

White is helping himself to a cigarette. As he starts to pick up the lighter, he catches eight of the wallet. He sets down the lighter and picks up the wallet.

2.學章

Tologrem in Mrs. Graves' hard (this is the sems telegrem which Mason sent to bimeelf.)

174

INT. GRAVES' LIVING ROOM - CLOSE UP WALLET -

In White's hand. White's hands open the wallet, disclosing a thick pile of bille.

180

INT. CHAVEST EIGHT ROOM - CLOSE SHOP CHARACT IN THIS STREET

INT. GRAVES TIVING HOOM - CLOSEUP SHITE -175

His eyes are wide in astenishment. He says "Phend" and tarns to look off scene at Mrs. Graves and Shirley.

Re looks at Shirley very much impressed with the vire, and olaps his hard to his forehead as he says "Three hundred and fifty thousand dollars. I didn't know the mint had ever made that much money" Shirley Laugho at

176

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mrs. Graves and Shirley turn toward White as they hear his explamation, and then as Mrs. Graves catches sight of the wallet in his hand, she comes down to him. Shirld following more slowly. White shows her the bills in the wallet, his eyes wide in astonishment, and Mrs. Oraves takes it from him rather abruptly. Shirley pauses beside her mother, as her mother examines the wallet. tions, waits a moment. The has put the wallet down on the deak beside the phone. Shirley and White enter the score as live. Graves esco white eyeing the mallet.

she raushes out and moves it tought her, then in me-

181

SCREEN CONVENIENCE

INT. GRAVES' LIVING ROOM -CLOSE SHOT OF THE DALLET IN MRS. GRAVES'

Mrn. Graves! hands turn the wallet so we can read the name "Richard Mason" a Shipley has laughed at

back to her describer and says rether boulldered.

Brow Greves registers disappointment of comothing the bears over the phone, the honge up the receiver, turns

MER. MASON CHACKED CON OF THE VARIABLE INT. GRAVES' LIVING ROOM TO CHOSE SHOT ID LEFT NO ADDRESS."

PADE IN A INC. GRAVES LIVING ROOM

178

179

180

181

182

Mrs. Graves looks at her daughter, and says "It's Mr. Mason's. Shirley indicates the wallet and says "Look inside and see if we can find out where we can send it to him." White eases into the scene at the side and stands there enquiringly. Mrs. Graves examines the wallet further. She takes out visiting card, looks at it, puts it back and then takes out a folded telegram. She looks at her daughter enquiringly, as she says "Do you think I should open this?" Shirley says "Certainly go ahead, we have to find out where to send this." As Mrs. Graves unfolds the telegram white moves over to a position where he can read it over her shoulder.

IT WAS RARY OF MARROW'S CAREFULLY PLANSED 100 IV. B DOMEST TO REFURE FOR THE MALIET THE POLECETED DAY.

FADE OUR INSERT Telegram in Mrs. Graves' hand (this is the same telegram which Mason sent to himself.)

Meson, Shirley and Mrs. Stares discovered. Mason course the camper of the stare. He so tepping one hand with his milet, very engully as he believe the them, turning INT. GRAVES! LIVING ROOM - CLOSE SHOT CHOUPES IS VERY COTAIN. and

> Mrs. Graves, very much impressed by the wire, and hurriedly hands it to Shirley. White bate his eyes as if he couldn't believe it and moves around to again read the wire over Shirley's shoulder, as Mrs. Graves seys "I'll call the Vandarbilt immediately" and exits out of the scene toward her dank. toward her desk. White reads the wire over Shirley's shoulder and then he takes the wire in his own hands. He looks at Shirley very much impressed with the wire, and claps his hand to his forehead as he says "Three hundred and fifty thousand dollars. I didn't know the mint had ever made that much money" Shirley laughe at him.

> > THE TREE THE PERSON AND THE PROPERTY OF THE PERSON WELLS BELLE HOMERED AND AND MY ATTENDED FOR THE

Hanon opoughs+

He oddresses himself to Hrs. Greens at he cays

LIVING ROOM - GLOSKUP MASON

INT. GRAVES' LIVING ROOM - CLOSE TO DESK -

Mrs. Graves discovered at a telephone. She speaks into the phone, waits a moment. She has put the wallet down on the desk beside the phone. Shirley and White enter the scene as Mrs. Graves sees White eyeing the wallet, she reaches out and moves it toward her, then in re-

SCENE CONTINUED

FADE IN

181 continued

response to something she hears over the phone, she speaks into the phone asking if they will take a message for Mr. Mason. Shirley has laughed at White as her mother moves the wallet out of his reach. Then Mrs. Graves registers disappointment at something she hears ever the phone. The hangs up the receiver, turns back to her daughter and says rather bewildered

TITLE

"MR. MASON CHECKED OUT OF THE VANDERBILT THIS MORNING AND LEFT NO ADDRESS."

She finishes title, and she looks down at the wallet, and then says

TITIE AND MANY

"OH WELL, HE'LL SURELY COME BACK FOR IT."

to lock it away in a drawer in her deak as we FADE OUT.

become ones in to see him. Hence takes them very offer becautify. He is very true of himself, gives the butler a patroxising sails, and striden to the front door no if he owned the place. He stoudy there wasting. The but ler opens the door and have him out. Mason strides on our very pumpounly.

FADE IN SUBTITUE

LET. GRAVES I LIVYSE

IT WAS PART OF MANSON'S CAREFULLY PLANNED SCHEER TO RETURN FOR THE VALLET THE FOLLOWING DAY.

FADE OUT

1.85

182

195

FADE IN - IRT. GRAVER LIVING ROOM - MED. SHOR

Mason, Shirley and Mrs. Graves discovered. Mason occupies the center of the stage. He is tapping one hand with his wallet, very casually as he talks with them, turning from one to the other. Mrs. Graves is very cordial and affable to him while Shirley is very cold and unsmiling affable to him while Shirley is very cold and unsmilling in manner. Now Mason puts away his wallet and then rises as he says he must go. Mrs. Graves rises also as Maso takes her hand in farewell. Shirley rises very reluctantly just out of courtesy to her mother. Mason straightens up from bowing over Mrs. Graves' hand.

187

A TRIBE SEA MARON SE VICT CHARACTED, AND THE SEASON DESCRIPTION AS SERVICE OF A MARCHES SERVICE OF A MARCHES SERVICE OF THE SE the finishes title.

183

INT. GRAVES' LIVING ROOM - CLOSEUP MASON

He addresses himself to Hrs. Graves as he says

TITIE

**PITTIN** 

"SEVERAL VERY IMPORTANT BUSINESS DEALS WILL COMPELL ALL OF MY ATTENTION FOR THE MEXT FEW DAYS, BUT AFTER THAT I HOPE TO CIVE MYSE F THE PLEASURE, WITH YOUR KIND chaine longue. PREMISSION. OF ENTERTAINING YOU BOTH."

Shirley

# INT. ORAVES! LIVING ROOM - CLOSE SHOT CROUP TOTAL DOT dis-

THY GRAVES LIVER BOOM -- OLOSEUP MAKE GRAVE

IST. GRAVES LIVING ROOM - CLOUR SHOT DRIVERY

Mason finishes his title. looking from Mrs. Graves to Shirley, and back to Mrs. Graves, Mrs. Graves hastens to accept his invitation, saying "We shall be very happy to accept." Shirley makes no indication of her acceptance at all matil, as Mason turns towards her, her mother gives her a little forms. Then she mods rather coldly. "Thank you". Mason hows again, pompously, well pleased with the impression he's made and starts out of scene.

190

185 INT. GRAVES. HALL a criticism of white, then she turns away.

Told noneton IST GRAVED LIVING BOOM

要支引を表

The builer indicates that he sees Mason soming, gets Mason's hat, stick, and gloves, offers them to him as Mason comes in to see him. Mason takes them very off-handedly. He is very sure of himself, gives the butler a patronizing smile, and strides to the front door as if he owned the place. He stands there waiting. The butler opens the door and bows him out. Mason strides on out very pompously.

Nos. Arayen is ready to carry the discontion further, but the is interested in the entrance of the butler, who

186

# INT. GRAVES! LIVING ROOM - MED. SHOP

Shirley is ridiculing Macon. The strides up and down, makes a stiff, pompous how in front of her mother, and then straightens up and laughe.

187

## IMT . GRAVES LIVING BOOM - CLOSEUP MRS. CRAVES

Mrs. Oraves is annoyed by her dangher's mimiery and says

PITIE

"I THINK MR. MASON IS VERY CHARMING. AND THAT YOU'D BE A LUCKY GIRL IP A MAN LIKE THAT WERE INTERESTED IN YOU...."

her attending too or also conton places to be like

She finishes title.

188

# INT. GRAVES' LIVING ROOM - CLOSE SHOT SHIRERY

Shirley laughs as she drops down into a chair or the chaise longue, and says "Oh, mother, don't be absurd."

about harms, and the advantage of parantage for a step destant country, this by now that the in it for a lecture are placed to the out the ready step at all of durant INT. GRAVES! LIVING ROOM - CLOSEUP MRS. GRAVES

Quite amoved with her daughter, and revealing her dis-like for White plainly Mrs. Graves says

TITLE TIPIN

工程的建設等

sesingly

189

104

"... INSTEAD OF THAT WORTH ESS DOUG AS WHITE " WHO IS LITTLE HETTER THAN A 'HE-GOLD-DIGGER'."

Mrs. Graves finishes title very stiffly.

Hros Grayen in grantly nurprineds. She cays "What do you mount" and hurrian over to take the card out of the box. as she does thisley picks up the flowers. The motion the cord, and then a maile comes to her face and the hands the cord to thirley. Thirley looks form of

190 INT. CRAVES LIVING ROOM - CLOSE SHOT SHIRLEY

> She gives a little start of surprise and annoyance at her mother's criticism of white, then she turns away, adjusting the pillows of the chaise longue as she says "Oh, please mother, let's not go into that, we've discussed it enough." Wor the moder (written)

SECURIO MAZON OF the encoding Dies Crayes.

DETERMINED THE STREET

191 mastion INT. OF AVES' LIVING ROOM

Mrs. Graves is ready to carry the discussion further, but she is interested in the entrance of the butler, who comes in carrying a large box of from the florist. Mrs. Graves indicates for the butler to put the box down on the table. Shirley brightens up a little, thinking the flowers may be from woughts. Mrs. Graves looks at the box and then to the butler as she says "who are they for?" the butler answers "There was no name madame." Then the butler exits from scene, Shirley goes to the table, and starts to uppack the box and remove the lid.

192

Close shot of box of flowers. Shirley's hands
lift off the lid. disclosing the flowers. A
eard is centrallized in scene, half hidden by the
flowers, so that to read only the words, "For the
mother" which is written above the name "Richard
Hanne"

irearry **Mason.** Tr. thoroughly employated as she says mother, stop, places, I'm not improveded in Hydrous sother, step. and rever sill bear. Thirley speaks her title with a note of finality, and eterts to turn away, but her mother colle her abtention back so she enters phore in talking about Mason, and the advantage of marrying him in yory ageined manner. Thirley see that the is in for a lecture and the areps down on the couch with an six of floreed pationde syming her mother with a libble definner as Mrs. Gravesenhood estheshing besides Mhaylayaves shonges her

lifte the boy will ince from and on race a will from THE RESERVE OF THE PARTY OF THE

LIE - GENTER LITTER SOURCE WELLOOK SHOT CHAISE LONGIN

of the bill in charged that the wife his is ables for a ferry or effect to wateres there are

section by the same to the her her and

2.96

## INT. CHAVES' LIVING ROOM - CLOSE SHOT AT TABLE

Shirley looks up to her mother and laughs. She indicates the flowers with her hand as she says laughingly.

TITLE

"IT'S YOU THAT HE'S INTERESTED IN, MOTHER Lass Charo DEAR."

Mrs. Graves is greatly surprised. She says "What do you mean?" and hurries over to take the card out of the box, as she does Shirley picks up the flowers. She reads the card, and then a smile comes to her face and she hands the card to Shirley. Shirley looks down at the card ently playing with the soud of one of the pillows.

TITIE

194

INSERT

The card

As Mrs. Granter the mother (written) her, enreade gosture as abs RICHARD MASON holds her dat of the charming Hiss Craves. and gette up and exits from soons toward dooks

"YOU'VE ALMAYS HAD A READTIFUL HOME --BEAUTIFUL CLOSUES -- YOU COULDE'T BE

HAPPY WITHOUT THEM, COULD YOU?"

As-Hys--Graves

Continuation of 193

197

Shirley's face fades as she reads the card, and then she quickly drope the flowers back into the box, and brushes her hands together as if to any "I'll have nothing to do w with it." Then she exits from scene towards the chaise longue. Mrs. Graves looks after her, exasperated, and framing what it is she is going to say to Shirley. Then very determinedly she exits out of scene toward Shirley.

195

# INT. C.AVER' LIVING BOOM - CLOSE SHOT CHAISE LONGUE

Shirley strolls in to the couch drying her fingers with her bandkorchief. Her mother enters to her (Shirley's back is turned three quarters towards her mother) hrs. Graves says "You see, Mr. Mason is interested in you and you are a lucky girl. If you're sensible you wen't lose this chance -- "Ehirley turns on her mother, interrupting her, thoroughly exasperated as she says "Mother, stop, please. I'm not interested in Mr. Mason and never will be!" Shirley speaks her title with a note of finality, and starts to turn away, but her mother calls her attention back as she animal starts in talking about Mason and the advantage of marry day him in talking about Mason, and the advantage of marrying him in very decided manner. Shirley see that she is in for a lecture and she drops down on the couch with an air of forced patience eyeing her mother with a little defiance as Mrs.

lists the top bill late forms and we reed a bill from a modiste. On the bill is written "Past dues please remit." Shirley's band slips this bill under the others. she brings the second one into focus. On the bottom of this bill is stemped "Past due". This bill is put acide for a third on which is written "Veloca this

account is paid immediately it will be put in the he of the ocliveboy.

医验息

mid mation of scene 192 INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mrs. Graves tries to reason with Shirley, almost pleading in her manner -- Shirley remains absolutely indifferent Mrs. Graves says resignation "A 11 h

TITLE

"SHIRLEY. I HAVE GIVEN YOU EVERY OFF ORTUNITY
IN THE WORLD AND YOU HAVE MADE NOTHING
OF IT."

a set the bille and then

gote moond o As Mrs. Graves finishes her title Shirley shrugs indifferently playing with the cord of one of the pillows. Mrs. Graves goes on to say

TITLE

"YOU'VE ALWAYS HAD A BEAUTIFUL HOME --BEAUTIFUL CLOTHES -- YOU COULDN'T BE HAPPY WITHOUT THEM, COULD YOU?"

2000

197

198

As Mrs. Graves finishes her title, Shirley turns towards her, spreads out her hands in a little gesture as she says "Well, what has that to do with it?" Mrs. Graves holds her daughter's eyes steadily for a moment, and then without a word gote up and exits from scene toward dock.

Danie la variefar drage rec of this kulfilate. In access his name outled, taxon is word consern, and then opine

INT. GRAVES' LIVING ROOM - CLOSE TO DESK

Mrs. Graves enters hurriedly, opens the drawer and takes out a flock of bills and with from scene back towards the cough with them.

it on lang on the les promised to concern Maron.

PADE UP

INT. GRAVES' LIVING ROOM - AT CHAISE LONGUE

Shirley watches her mother enquiringly as she comes into scene. Mrs. Graves drops the bills in Shirley's lap as she says

"THAT'S JUST HOW BAD THING ARE." TITLE

GUAR THE REST

Shirley looks at her mother, troubled for a moment, and then her eyes go down to the bills. She starts to pick one up.

199

TTTLE

Dares dedres a decemple of another and provide, and from a special deal from the day and provide and whereas himited them in the amortis. Closeup bills in Shirley's lap. Shirley's hand lifts the top bill into focus and we read a bill from a modiste. On the bill is written "Past due" please remit." Shirley's hand slips this bill under the others. She brings the second one into focus. On the bottom of this bill is stamped "Past due". This bill is put aside for a third on which is written "Unless this

account is paid immediately it will be put in the he of the collector.

#### continuation of scene 199

Shirley looks at one or two more of the bills and then up at her mother. Her mother says "Do you see how bad up at her mother. Her mother says "Do you see how bad it is now? Do you understand why I am so anxious?" Shirley interrupts her mother. She says impatiently and with an air of resignation "A II right, mother, you win." Mrs. Graves because on her daughter and leans over to slip her arms around her as she says "That's a dear girl." but Shirley shrugs away from the embrace gets upand exits from scene. Mrs. Graves is still talking happily as she looks after Shirley.

Of Hason stating at his &sek. He works on his noils a minute and then spreads out his hands examining them, displeased with their appearance. He rubs the nails on one hand with the palm of the other,

THE ORAVES LIVING ROOM - CLOSE SHOT THE MENGLEY WORKS, and 200

Shirley walks in past camera and then turns to face camera as she says

TIPLE

"BUT DON'T EXPECT ME TO INCLUDE LOVE IN THE BARGAIN. I'LL MAKE MY OWN TERMS."

BO4

為疫苗

LOYP. CLOSE SECT DIEB. Dane is working over one of the kettles. He hears his name called, tures toward cantre, and then comes forward as if to go to the dept.

INT. GRAVES LIVING ROOM - MED. SHOT 201

九郎 女

Shirley finishes her title defiantely, turns on her heel and walks out of room. Her mother smiles as she looks after her, not caring how Shirley may feel about it as long as she has promised to encourage Mason.

TTTIE

"CAR YOU INVEST SOMETH FADE OUT OURE RED BARDS ?"

As Makon finishes him title Dane grine, and cays, "Sure I out fix up screeking in a few minutes". Easen looks placed and mays, "Tall, fly to it". Dans nods and exist from the scene. Mason looks after him well pleased, looks we sto hands as mock as to any, "Well, these will be fixed all right," the

ier. Lorry Close show. Dane bakes a druggiet's mortar end pertie, and from a nearby shelf takes liquids and powders, and charts mixing them in the mercur.

the book was advanced to a book

"加工"的一种

FADE IN
INT. LOFF. CLOSE SHOT. MASON'S HANDS.
He is cleaning his nails and pushing back the cutiele with the letter opener

LAP DISSOLVE TO

pof done in mineture, rending: Of Mason sitting at his desk. He works on his nails a minute and then spreads out his hands examining them, displeased with their appearance. He rubs the nails on one hand with the palm of the other, then looks at his hands again, then looks off towards the kettle where Dane usually works, and calls Dane's name. INT. LOFT. CLOSE SHOT.

受工学工法

(In this sequence Mason wears his old clothes) ABOTHER SCURCE OF

MAKE POSSIBLE HIS NEW AMBITION.

204

INT. LOFT. CLOSE SHOT DAKE. Dane is working over one of the keliles. He hears his name called, turns toward camera, and then comes forward as if to go to the desk.

PADE IN

配合物

INT. CHAYES! LIVING ROOM. CLOSE SHOW OF SHIRLEY'S HANDSa to two months

205

INT. LOPP. CLOSE SHOT AT MASON'S DESK Mason studies his hands thoughtfully, then looks up as Dane enters and says:

TITLE

"CAN YOU INVEST SOMETHING TO CURE RED HANDS?"

数の

As Mason finishes his title Dane grins, and says, "Sure I can fix up semething in a few minutes". Mason looks pleased and says, "Well, fly to it". Dane node and exist from the scene. Mason looks after him well pleased, looks at his hands as much as to say, "Well, these will be fixed all right."

her a postnice.

206

INT. LOFT. CLOSE SHOT. Dane takes a druggist's mortar and pestle, and from a nearby shelf takes liquids and powders, and starts mixing them in the mortar.

servered to the Control of the bresoner to

811

ey's hands are resting together in her lap. 's hend comes into scene, takes hold of her loft hand, and he slips a very beautiful dismond ving on how third linger. Then Mason's hand storts to life shirley's hand up out of the scene and she draws her hand away and drops them into her lep again.

INT. LOFT. CLOSE SHOT MURTAR.

Dans's hand mixes the various ingredients in the mortar. The other hand is pouring some powder into the mortar.

LAP DISSOLVE TO

INSERT

INSERT

Billboard on a roof done in minature, reading:

DARE'S INFALLIBLE SKIN BLEACH

maiting for dinner to to pape our some of them attitude talking together pape our seat group.

PADE IN ound on the edge of this group.

TITLE

SO OUT OF MASON'S VANITY WAS BORN ANOTHER SOURCE OF REVENUE TO MAKE POSSIBLE HIS NEW AMBITION.

Hee. Graves, Shirley end Mason, - Thite hevers

inte draves avviso Rooms of the Par our is vory perpens and impressive. Shirtey listens to his

very indifferently, but Mye. Oraves pays him the compliment of rapt attention. White strolls in

at the came of the meene.

remonally.

FADE IN

209

81.5

語是是

INT. GRAVES' LIVING ROOM. CLOSE SHOT OF SHIRLEY'S HANDS-Taking a very beautiful diamond necklace out of a jeweler's box. These pipes show shirts.

"you'll be organising a million dollar company before long, won't you, Mason?"

hoping to water Enough down LAP DISSOLVE TO eneeringly

210

216

Of delivery boy's receipt book. It is opened at a page and on the regular printed form which carries the heading "Tiffany and Company" Received, one diamond bracelet. The messenger boy's finger points to the line for the signature. Shirley's hands come into sceme. She takes the pencil from the boy's hand and signs her name on the blank. Then boy's hand and signs her name on the blank. Then the boy withdraws the book from the scene and hands her a package.

is extremely amnoyed at LAP DISSOLVE TO Tross his to has one and pulls himself up oven a little more

211

INT. GRAVES LIVING ROOM. CLOSE SHOT. Shirley's hands are resting together in her lap. Mason's hand comes into scene, takes hold of her left hand, and he slips a very beautiful diamond ring on her third finger. Then Mason's hand starts to lift Shirley's hand up out of the scene and she draws her hand away and drops them into her lap again.

INSERT

LAP DISSOLVE TO
An emgraved invitation which reads; to the
effect that Mrs. Laura Newen Graves requests
your company at a dinner in honor of the
engagement of her daughter, Shirley, to Mr. Richard engagen Kason. "ES A MATTER OF MACT. THAT IS JUST

TIPLE

LAP DISSOLVE TO

213

INT. GRAVES LIVING ROOM. There are about twenty people in all, all in evening clothes. They stand in little groups waiting for dinner to be announced, some of them eitting talking together, the largest group is the one nearest the door to hall which includes around on the edge of this group.

Some week without at the

INT. GRAVES LIVING ROOM, CLOSE SHOT GROUP. Meson helds the center of the stage and is very penpens and impressive. Shirley listens to him very indifferently, but Mrs. Graves pays him the compliment of rapt attention. White strolls in at the edge of the scene.

IZ OYER. "

Esson finishes his title in a very gendescending INT. GRAVES LIVING ROOM. CLOSE SHOT WHITE. White listens to Meson for a moment, and then, heping to take Mason down a bit he says sneeringly "you'll be organising a million dollar company before long, won't you, Mason?"

COME DOWN TO MY OFFICE AND NEILD TALK

220

215

INT. GRAVES LIVING ROOM. CLOSE SECT OF THISE White realizes that he has been topped and that he

216

INT. ORAVES LIVING ROOM. CLOSE SHOT GROUP.

As white finishes his title they all turn and look
at himst him, and white sneers at Mason, confident that
he will get a rise out of him. Shirley looks at white
knowing that White is trying to do and feeling that
he must be going it out of jealousy. Mrs. Graves
is extremely annoyed at White and looks from him
to Mason apprehensively, but Mason is equal to the
occasion and pulls himself up even a little more pempously to speak to same them the sittley gives white a sympathetic look and then

turns to susper some woman who speaks to her. In b.g. the dining room doors are opened by the butler rovehling a long dining rose table bouttifully set. 700 room where he announces that dimer to served. Mrs. Graves starts the movement towards the dining room.

-

GRAVES LIVING ROOM. CLOSEUP MASON. Mason darts a look at Thite, well aware of what White's trying to do but he is master of the situation and very pompous as he says - admoration.

TITLE

"ES A MATTER OF FACT, THAT IS JUST WHAT I AM GOING TO DO."

PAZES EX

TITLE 218

INT. GRAVES LIVING ROOM. CLOSE SHOT GROUP. Everyone is looking at Mason and very much impressed. Mrs. Graves beams upon him proudly and then looks around at her circle of friends. White is confised, struggles not to show it, and Shirley looks at Mason in surprise. As Mason turns to her she tries to cover her surprise by saying, "Is that so?". He nods in assurano ..

This is a group of three of four men balking with

PADE TET.

883

219

224

Mason to getting over big and the men are INT. GRAVES LIVING ROOM. CLOSE SHOT MASON IND SHIRLEY
Mason node to Shirley as he says. "Yes. I am already
formulating my plans for the company". Then he
turns beak towards White and says:

TITLE

"BY THE WAY, WHITE, I THINK I MAY HAVE A PLACE FOR YOU IN MY ORGANIZATION. COME DOWN TO MY OFFICE AND WE'LL TALK IT OVER. "

Mason finishes his title in a very condescending may. The title goes through Shirley like a knife. She darks a quick look of Mason, biting her lips in amoyance.

220

INT. GRAVES LIVING ROOM. CLOSE SHOT OF WHITE White realizes that he has been topped and that he must suffer the humiliation. He makes an effort to pass it off as he smiles and says, "It's very kind of you, I'm sure." her couple ore discovered

EES

an arbor open in foreground, White stalls a measut GRAVES LIVING ROOM. GROUP WITH DOORS TO DINING ROOM IN BACKGROUND ACROSS THE HALL. Mason turns to speak to other members of the group. Shirley gives White a sympathetic look and then turns to answer some woman who speaks to her. In b.g. the dining room doors are opened by the butler revealing a long dining room table beautifully set. to the door of the COMES TOP 129.2 room where he amounces that dinner is served. Mrs. Graves starts the movement towards the dining room.

strolling through the conservatory. They stroll to a point where there's a big bank of flowers and sort of

221

密路學

INT. GRAVES LIVING ROOM WITH DINIEG ROOM IN B.G. LONG SHOT The guesta start toward the dining room, Mrs. Graves leading the was with some older man, Mason and Shirley following her. At the director's discretion.

FIDE OUT

PADE IN PLAY IS COMPARED OF White policione has been

TITLE

INT. GERVED CONS BY THE TIME DINNER WAS OVER MASON WAS FIRMLY ESTABLISHED AS AT LEAST A MILLIONAIRE.

FADE INT. GRAVES LIVING ROOM. GROUP.

This is a group of three or four men talking with Mason. Mason is getting over big and the men are rather deferential to him. A man and two women enter some and Mason immediately drops all mention of business and by his manner makes the women the center of the stage. center of the stage. Shirley holds his oven for

224

last a moment, forginated, and show her even lover on one turns har head only pitring with her scarr, lightling to garprose the desire she follow to throw herealf into his arms. As not light has head one

INT. GRAVES LIVING ROOM. ALOTHER GROUP.

Mys. Graves is in this group. Two or three men and women are talking with her about her future son-in-law. They cast admiring glances off toward Mason and Mrs. Graves is in the height of her glory.

TENLE

"I OLE T THE YOU GO THROUGH WITH THIS. NAME OF TAXABLE PARTY.

to white finishes his vitle his hand elegen over here and into thirles to feet come a great hapylesse. the turns towards him slowly, all her love for him In her west.

225

的認的

INT. GRAVES CONSERVATORY.

Shirley, White and another couple are discovered strolling through the conservatory. They stroll to a point where there's a big bank of flowers and sort of an arbor seat in foreground. White stalls a moment, pretending to examine the flowers. The other couples strall on. Shirley starts to follow the couple slowly.

but yourse Tay Fight It If The air through the troneated the Times

PRODUCTED IN YOU THATLE WARE HE + 4 -"

INT. GRAVES COMSERVATORY. CLOSEUP SHOT.
As Shirley meves to go out of scene. White catches held of her scars, throwing the end on a prickly plant, so that it estones on the thorns.

Thirley is supprised as White releases her hand.

COMBANIVATORY, CLOSE SECT

250

227

ENT.

INT. GRAVES CONSERVATORY. CLOSE SHOT

White finishes entangling Shirley's scarf in the
flowers. As Shirley starts on she feels that the
scarf is caught and turns back. As she turns back
he loosens the end of the scarf all the time watching
off to be sure that his stall got over all right
with the other couple. The other couple have evidently
gone out of sight and he feels safe. As he adjusts
the scarf around Shirley's shoulders he draws her
towards him by the scarf and says. "I must talk with
you." Shirley gives a nervous glance around. He
bags her to let him have dust a mement and urges her
to sit down on the bench. She yields, rather rebegs her to let him have dust a mement and urges her to sit down on the bench. She yields, rather re-luctantly, as if almost afraid to trust herself with him, and for that reason, more fearful of being caught. He sits down beside her and very pleadingly with suppressed passion, he says, ""Shirley, are you really going to marry Mason?" Shirley holds his eyes for just a mement, faccinated, and then her eyes lover and she turns her head away playing with her scarf, fighting to suppress the desire she feels to throw herself into his arms. As she lifts her head and looks straight past the camera despairingly, white allows more pretended passion to creep into his allows more pretended passion to creep into his manner. He leans closer to her and says:

TITLE

型工艺工工

"I CAN'T LET YOU GO THROUGH WITH THIS. SHIRLEY . Agune SHIPLEY .

As White finishes his title his hand closes over here and into Shirley's face domes a great happiness. She turns towards him slowly, all her love for him in her was east me." As Shirley Tinishes her bitle

228

意思意

INT. GRAVES CONSERVATORY.

the starts to rise.

All her love for White in her eyes, ready to chuck everything for him is he wants her. With infinite sweetness and yielding, she says:

TITLE

"BOUGLAS, IF YOU REALLY WART ME - - -" dinidiya i

his arms. Her fact is lifted as though she capeoted his kise.

INT. GRAVES COMSERVATORY. CLOSEUP HANDS. White's hand closes tighter over Shirley's, almost as if he would erash it, and then his fingers relax isto bis and of prost remipristics. He halds by wanty from him to little on it name close presidents want towns o to him and he shakes his seas undry to be once. ""You day t undergrand — " on he INT. CONSERVATORY. CLOSE SHOT
Shirley is surprised as White releases her hand.
She looks down at her hand wonderingly and then 230 up at him. His head is half turned away as if he were ashemed of himself, and now he turns back to her with pretended heart-break as he says:

INT. THAYER

AFOUND OF THE ME REALES HOW SELFISH SECTION OF THE SECTION OF THE

White finishes his title humbly, pretending to make his great remenciation. Shirley looks at him, be-wildered. He sees that she is about to speak and he turns away and gets to his feet, almost violently. int. Theres occurrences of the above There is a firsh of quick plane in Thise's feet. Is realized that he had got to get out of the min-

cation daishir. He drose bear into his renumeration common as he care harriedly - with a pretended INT. COMSERVATORY. CLOSE SHOT. WHITE. He rises into sloseup and then turns back to foce Shirley and says to her in a sort of desperate resignation, "What have I to offer you? Nothing."

out 17 he couldn't need any more - see if he were admid that he would prob her into his erms. He

marks one harrier our of manns, restaining to be a start-broken was. Thirley loans after him to be tider wout was his recruing for him. The stands for how hand good to her INT. CONSERVATORY. CLOSEUP SHIRLEY. Shirley believes white, thinks that he is breaking his beart ever her. She leves him and she is ready to make any sacrifice over him. She says, "You must know that I love you, that nothing would matter if you really want me." As Shirley finishes her title she starts to rise. gown health goan skettleser.

Shirley is in the foreground, looking off past camero.

INT. COMSERVATORY, CLOSE SHOT WHITE'S BACK TO CAMERA.
Shirley rises into scene facing White (so that her
face is in the camera). Her hand goes to his chest
timidly. Her manner really begs him to take her into
his arms. Her face is lifted as though she expected his kiss.

986

231

整整管 135

2.55

232

257

233

IPT. GRAVED COMBREVATORY.

INT. GRAVES CONSERVATORY. CL. SE SHOT REVERSE ANGLE.

White looks down at Shirley, permits a pretended
leve for her to steel into his face, and them goes
into his est of greet remandiation. He holds her

sway from him a little as if such close proximity
were torture to him, and he makes his head sadly
as he says. You don't understand -- as he
finishes speaking he looks off past camera and then
his expression indicates that he has seen Mason coming.

235

INT. GRAVES COMSERVATORY. LONG SHOT (FROM WHITE'S ANGLE)
Mason is seen coming towards camera. He disappears
around a clump of flowers or shrubbery.

236

20.4

INT. GRAVES COMSERVATORY. CLOSE SHOT.

There is a flash of quick alarm in White's foot.

He realises that he has got to get out of the mitustion quickly. He drops back into his remunciation
manner as he says harriedly - with a pretended
desperation:

PITTLE

FOR ME.

Then as he finishes the title he lets her go quickly as if he couldn't stant any more - as if he were afraid that he would grab her into his arms. He turns and hurries out of scene, pretending to be a heart-broken man. Shirley looks after him in bestidensest and in yearning for him. She stands in sorteef a dase, unable to move, her hand goes to her throat as if to keep her from crying out, and then slowly she lets her hand trail down her body until it drops relaxed, as if all happiness had gone from her forever.

261

IRT. GRIVES COMMERVATORY.
White strolls into some behind some chrubbony, on that his four in france. He looks off post owners indicating the S he is wetching knoon and Shirley.

237

Shirley is in the foreground, looking off past camera.

Mason comes into background from around a clump
of shrubbery, indicates that he sees her and he starts
towards her happily. When he is a few feet behind
her Shirley indicates that she hears him coming, and
she fights to regain her composure.

24.2

if for vently.

INT. GRAVES CONSERVATORY. CLOSE SHOT. Shirley facing comerc. fights to regain her composure. He smiles down at her (she isn't looking at him) and then swept off his feet by his love for her, he takes held of her shoulders, whirls her around, and into his arms as he bends to kiss her, she turns her head suddenly so that his kiss lands on her neck.

239

INT. CONSERVATORY. CLOSEUP SHIRLEY'S FACE. The back of Mason's meck is in scene, his lips on her neck. There is horror in Shirley's face.

PADE OFT

240

INT. GRAVES COMMERVATORY. CLOSE SHOT:

Shirley pulls hereelf back from Mason's arms, and
then we he looks at her she forces a smile and makes
the excuse that he will rumple her. There is the
nerveus little touch to her hair. She backs sway
from him - comes in centact with the bench, and
slipe down. She sits like a woman at bay, trying
to smile, trying not to let him see the horror she
feels for him. Mason boes quickly and sits beside
her. He looks at her adoringly as he says, "You
are the most beautiful woman in the world". Then
he fingers the dismond necklace around her throat
(The same one used in insert) Shirley fights to
keep from shuddering. Then he looks down at her
bracelet, and lifts her hand a little as he fingers
the bracelet, saying. "I'm as happy that I'm able to
give you jewels that are worthy of you."

26.5

of him. He is gotting a lot of fan out of them. Then he has them erranged to suit him, he reached over and takes a truned picture, and places it in the center of the semi-circle and sits and looks INT. CRAVES CONSERVATORY.

he is pleeing in a coni-circle on deak in front

241

White strolls into scene behind some shrubbery, so that his face is framed. He looks off past camera indicating the t he is watching Mason and Shirley.

含化的

Product, full length photograph of Shirley is center of sent circle.

242

INT. GRAVES CONSERVATORY. MASON AND SHIRLEY (FROM WHITE'S Mason lifts Shirley's hand to his lips and kisses it fervently.

FARE XE

INT. GRAYES CONSERVATORY. SAME SET UP AS SCENE SAL.
White smiles in satisfaction at what he has seen and he
starts to turn sway out of scene as we

the profits. Track leads to be to ble deal, residence that he is pring about to action of the come one

PADE OUT.

恋感恋

niobara.

TITLE

isture surrounded by signs, and at the foot of which MASON'S LOVE GIVES A NEW IMPETUS TO HIS AMBITIONS.

BIFFE THE STATE SECTION COST AND LONGSTON IN TRACE.

PADE OUT

FADE IN TOP OF MAGNIFICENT FLAT TOPPED DESK.
On the task is ministure billboard which reads
"Dane's Infallible Emir Tonis." A hand somes in
and places a second ministure, which reads: "Dane's
Infallible Hand Bleach", and comes in again and
places a third, "Dane's Infallible Spring Tonic".
Then hand goes out and comes in again placing still
a fourth sign "Dane's Infallible Stomach Bitters."

#### DISSOLVE TO

280

CLOSEUP DOOR ON OPPOSITE SIDE OF OFFICE It opens, and Dane, drunk and dishevelled, comes in and lines system that dear, He looks over a 9 deals.

CLOSEUP

251

Mason sitting at deak in magnificent office. In front of him are the models of bill boards which he is placing in a semi-circle on deak in front of him. He is getting a lot of fun out of them. When he has them arranged to suit him, he reaches over and takes a framed picture, and places it in the center of the semi-circle and sits and looks at it.

急告急 246

CONS CHOOSE THORETH CONTO BY CLOSEUP Pramed, full length photograph of Shirley in center of semi circle.

CONTROL CARRY TO THE BOARD OF IT HEADER OF THE

Supply Laplace offer Testering Letter, and these between his senior toleration. Therein his which we beneated the execution INT. OFFICE. ASSOCIATION OF DESIGN A COLUMN OF MAIN COMM. Dana has a let of false courage and to his liquor. and he tries to be foreeful so he says:

FITTLE

"BEEL HEREL SETVE GOT TO HIVE AN ACCOURAGE ACCOUNT

BACK TO MASON He thinks it a great idea, but something is missing, so he reaches into a deak drawer, and taking a hand full of checks places them in front of the ories to keep up his courage as he anguers, "I'm not balking about the salary, I want my share of the profile." Meson lease up to his deak, realising that he is going tenhave to actile with /lane one way or anothers 248 CLOSEUP Picture surrounded by signs, and at the foot of which is the stack of checks (his offering). 255 "YOU'VE HAD MORE OUT OF IT THAN I HAVE. TITLE TO'S ALL GONE BACK IN THE BUDIEFES." STREET OF STAN SEAS TORS WITH STAN STAN 249 MASON'S OFFICE Everything is O.K. now, and he sits back enjoying it, He hears semething which makes him look across the top of the picture. Whatever it is isn't pleasant, for the pleased look leaves his face and helfrowns. he erry this Meson jumps to his feet in protesses angere 250 CLOSEUP DOOR ON OPPOSITE SIDE OF OFFICE It opens, and Dane, drunk and dishevelled, comes in and lease against door. He looks over at desk. "ARE YOU GUESTIONING MY MONESTY. TYTLE YOU DEREY DROWNERD?" 251 MEDIUM SHOT. MASON (FROM DANE'S ANGLE) He looks toward Dane, frowning his approval, then sees that Dane's eyes are on the desk. He surreptitiously picks up checks and puts them into drawer. INT. OFFICE. CLOSE SHOP. 施品型 LONG SHOT. ENTIRE OFFICE. Let his with together again. 252 Dane lurches across room and up to deak defiantly. Mason looks up at him coolly, leaning back in his chair as he asks him what he wants. 258 INT. OFFICE. Meson looks over towards Dane, and then brushes his hands hogether, turns his been on Dane and starte 253 INT. OFFICE. CLOSE SHOT OF DESK. a change to all down

Dane has a lot of false courage due to his liquor.

"SEE HERE! WE'VE GOT TO HAVE AN

and he tries to be forceful as he says:

ACCOUNTING!"

TITLE

continued.

BACK TO SCENE; He finishes his title blusteringly.
Mason still leans back in his chair as he says coldly,
"You've had your salary every week, haven't you?" Dane
tries to keep up his courage as he answers, "I'm
not talking about the salary, I want my share of
the profits." Mason leans up to his desk, realising
that he is going tenhave to settle with Dane one way or another.

GRIGH- CLOSE SHOT MARCH (FROM DARK'S ANGLE) - MARCH BARRES - NO RETENTA

254

teach and sticks out his jur, and then he is your OFFICE. CLOSE SHOT MASON.

a monard, then sheers at his and

at the down with an air of propritorship.

He looks at Dame (out of scene) steadily as he says

gues and sits com

Fig. # do.

FITTE

"YOU'VE HAD MORE OUT OF IT THAN I HAVE. IT'S ALL GONE BACK IN THE BUSINESS."

255

261

256

INT. OFFICE. CLOSE SHOT DESK.

Dane is surprised and sort of questioning at this as he says, "Well, we must have taken in quite a bit, I know I've made a lot of stuff and it's all been seld." As he says this Mason jumps to his feet in pretended anger. and the dest, his defiance is all sche, and he is the should ready to lead for his charge that allies up the element as and core that the time less core also be our good the mode turings for himself.

No finishes tible annion thousing glames off at Dame .

INT. OFFICE. CLOSE SHOT.

Mason grabs Dane by the shoulder, pretends the fury of questioned honesty as he says:

TITLE

"ARE YOU QUESTIONING MY HONESTY. YOU DIRTY DRUKKARD?"

As he finishes his title he throws Dane from him and out of scene. wos his head so be says, "no. 'm not. I think I cacht to have - - -"

257

INT. OFFICE. CLOSE SHOT.

Dame dames into the scene us if thrown off by
Mason, and he stands looking at Mason (out of scene)
bewildered, trying to get his wits together again.

258

TITCH

INT. OFFICE.

Esson looks over towards Dane, and then brushes his hands together, turns his back on Dane and starts to his deak. Before he has a chance to sit down

CUT TO

"THIS BISINESS TODAY IS MORTH FIVE THOUGHTO DONALD FOR YOUR

HALF INTERIOR - THAT'S MORE THAN PARES

Pagen to baying his out. As he tradies the check Pagen Aurrially pulls a pad towards his and starts to write out a Mill of Sale. Zant as Some begins to realise dialy what's paint on, Cases shower the Mil of Sele in front of him, offers him his pen and sayo.

的现在分词 医内侧侧 医多种性 医皮肤

INT. OFFICE. CLOSE SHOT DANE.

Dane gets courage enough to speak up and say. "Dirty drumkard, am I? Well, you didn't have a cent until I made it for you."

STELR

260

Mason whirls and looks towirds Dane. He sets his teeth and sticks out his jaw, and then he is very contemptuous as he says:

OHALOR MY MINE.

TITLE

"YOU MADE ME? YOU MEAN I MADE YOU! I MADE THIS BUSINESS, YOU'RE NOT ESSENTIAL TO IT."

He finishes title contemptuously, glares off at Dane a moment, then sneers at him and goes and sits down at the desk with an air of propritorship.

"SIGN THAT BILL OF SALE SEPONE I

261

OFFICE.

Dans starts over towards the deak, his defiance is all gone, and he is just about ready to plead for his share. Mason sizes up the situation and sees that the time has come when he can grab the whole business for hisself.

别名在

IRT. OFFICE. CLOSE DR 187. DRAWER. Mosen's hand reaches into the Arever, takes the 114

262

INT. OFFICE. CLOSE SHOT OF DESK.

A shrewd look comes into Eason's face as he looks up at Dane and says, "Look here, you aren't satisfied, are you?" Dane shakes his head as he says, "No. I'm not. I think I ought to have - - " Lason interrupts him as he says, "Look here, I'll tell you what I'll de for you," as he talks he pulls East his check book towards him and starts to fill out a check hurriedly. Dane begins to brighten up a little at the thought of getting money. He watches hason sign the check. Mason tears off the check, looks up at Dane and says:

TITLE

"THIS BUSINESS TODAY IS WORTH FIVE THOUSAND DOLLARS - HERE IS THREE THOUSAND FOR YOUR HALF INTEREST - THAT'S MORE THAN PAIR!"

MA METE

PADE IN As Mason finishes title, he forces the check on Dane. Dane takes it bewilderedly, and looks at the check. realizing only, that he has money in his hands, the thought not getting through to his brain as yet that Mason is buying him out. As he studies the check Mason hurriedly pulls a pad towards him and starts to write out a Bill of Sele. Just as Dane begins to realize dimly what's going on. Mason shoves the Bill of Sale in front of him, offers him his pen and says,

PADE IN

262

BEAUTIFUL BANK BUXLDING. continued.

"sign that." Dane hesitates, and as he does, lason shoves the pan at him again and says forcefully,

TITLE

"BIGH THAT BILL OF SALE BEFORE I CHARGE MY MIND."

267

As if hypnotized by Mason, Dane takes the pen and signs the Bill of Sake. The moment it is signed, Mason takes it he looks at it, and then turns on Dane, is very dominewing, as he orders him out of the office. Dane looks at him sort of bewildered. Mason repeats his command, "Get out!" and Dane goes on out of the office. As he does, Mason again looks at the Bill of Sale, and a smile of satisfaction comes over his face. He is very proud of himself. Then his eyes travel from the Bill of Sale to Shirley's picture. picture.

268

263

INT. OFFICE. CLOSE SHOT. MASON AT DESK.

Mason sits looking at shirley's picture, then as he holds the bill of sale in his left hand, his right hand pulls out his desk drawer, takes out the bunch of checks, and lays them in front of the picture, his right hand again goes towards the desk drawer. coes on talking and eaver

264

ME DRACT TILL ACCRECATE DIS NOT THEN INT. OFFICE. CLOSE UP INT. DRAWER. Mason's hand reaches into the drawer, takes the lid off a jar of bleach, scoops out a handful of the cream, and leaves the drawer.

204-1

INT. OFFICE. CLOSE SHOT OF MASON AT DESK.
Still looking at Shirley's picture, Mason starts to
rub the bleach on his hands -

in the new window bends of the language and other with a bid to

PADE OUT

DASSELS BANK OFFICE.

The Manager's Take of the Will World

FADE IN

TITLE

The man Intuber the title, the other has egreen with his er MASON'S MARRIAGE HAD NECESSITATED A BUSINESS WHICH WOULD LEND DIGHTY

TO HIS NAME.

FADE OUT

FADE IN

266

EXT. OF A BEAUTIFUL BANK BUILDING. The sign on the front of the building says.
The Mason Building and Loan company Real Estate, Investments and Finances.

of sames) and says doubted har DISSOLVE TO

Many You ours You'th Br Able to organ THAT DEALBAGE SYSTEM BY THE CETY

home is confident is very nurs upon or

267

2073

A very beautiful office. Mason's desk is at one side. Near the center of the room is a long table. Mason sits at the head of the table. White sits next to him with paper and pencil, as his secretary. About five men are grouped around the table in conforence. Looks so the doubter, and with a very confidence number unit. "Leave that to me." The men are remarked over to the

doubter, and rather hiddingly tells him not to worry,

268

272

and the neeting breaks up up. Muo or three of the INT. MASON'S BANK OFFICE. CLOSE SHOT OF HED OF TABLE. Center Mason in shot with White on one side of him and another man. There are a number of blue-prints on the table in front of ason and he is talking as he explains his plans to the other men. The other man in the scene asks him a question and Mason replies quickly, then turns to White and says, "lut that down" in a rather condescending manner. Then he goes on talking and says:

TITLE

"OUR TRACT WILL ACCOMODATE SIX HUNDRED HOMES. THOSE WHO BUY WILL PAY PIVE HUNDRED DOLLARS DOWN AND THE BALANCE MONTHLY."

#### He goes on explaining.

473

IET. MASQU'S BARK OFFICE. FULL SHOP. As the men shake hands with imeen and start out. Thite weite with Memor. Meson turns to him and dismisses

269

INT. HASON'S BANK OFFICE. CLOSE SHOT. TWO OTHER MIN. As they listen intently - very much interested. One of them turns to the other and says with his eyes alight:

TITLE

"IT'S THE SHREWSEST SCHEME I EVERY THE MARON'S HEARD OF. THE MOREY IS PAID IN MONTHLY AND YET WE DRAW INTEREST FOR THE WHOLE mat a monoist

The man finishes the title, the other man agrees with him enthusiastically.

The only man of the table who seems doubtful about the proposition. As he leans forward towards Easen (out of seems) and says doubtfully:

pooing up and down the room restleasly. Her heir

TITLE

the rots

PARE YOU SURE YOU'LL BE ABLE TO GET AND LOOSE THAT DRAINAGE STREEM BY THE CITY beby is com COUNCILY is very much upset and very nervous

is down in two braids. Hrs. Graves and the nurses are trying to get her to take it more quietly - Shirley is very impatient and refuses the tea her nother INT. MASON'S BANK OFFICE. SHOT OF TABLE. Then the maid orecase As the man finishes his question, the other men at the table turn to look at Mason as they wait for his answer. Mason looks at the doubter, and with a very confident manner says, "Leave that to me." The men are reassured. One of the men leans over to the doubter, and rather kiddingly tells him not to worry, and the meeting breaks up up. Two or three of the men start to group around Mason, talking with him.

276

271

Shirley and her nother in the scene looking over too the phone. Chirley answers very impatiently, "I der want to talk to him". Her mother tries to persuade her to take the phone and shirley refuses very abruptly

272

to maid, also burn INT. MASON'S BANK OFFICE. CLOSE SHOT OF THE GROUP. Mason and two or three of the men se they talk over the proposition, Mason says:

TI TOE

"AND TO STIMULATE SALES I HAVE DECIDED TO BUILD A HOME FOR MYSELF ON A BLUFF OVER LOOKING THE TRACT."

位等等

INT. SHIRLEY'S BEDROOM. CLOSE TO PROPE comes in and Maid exits from sooms on Ers. Grayes comes in and ensyers the phone: Mrs. Craves makes a salling apology into the phone.

273

INT. MASON'S BANK OFFICE. FULL SHOT. As the men shake hands with Mason and start out. White waits with Mason. Mason turns to him and dismisses him and White starts out. Mason turns and starts over ve to his dosk.

設型器

Mason to a libble disappointed at not hearing his wife's vales and he asks apriously how she is-

274

2579

AS Mason comes in to his deak - very well pleased with himself - stands for just a moment thinking over the proposition with a smile on his face, them picks up the telephone and calls a number.

(Large and emquisitely furnished bedroom) One door opens into the hall - another into the nursery that adjoins the bedroom) Shirley and Mrs. Graves are in the roca with a couple of nurses in uniform and a maid. Shirley is dressed into very beautiful but loose negligee. It is only a little while before the baby is coming. She is very much upset and very nervous pacing up and down the room restlessly. Her hair is down in two braids. Mrs. Graves and the nurses are trying to get her to take it more quietly - Shirley is very impatient and refuses the tea her mother tries to persuade her to accept. Then the maid crosses to answer the telephone. She turns to Shirley and may any of the main to shirley and says "Mr. Mason wishes to speak with you, Mrs. Mason."

atta kan

276

282

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.

Shirley and her mother in the scene looking over towards the phone. Shirley answers very impatiently, "I don't want to talk to him". Her mother tries to persuade her to take the phone and Shirley refuses very abruptly Her mother turns to speak(off) to maid, she says, "Just a moment, I'll take the phone". Shirley gives an exasperated shrug of her shoulders.

says a deligated sort, or two into the plane and from hangs up the receivor. He alto beak in bld chally transplantily, turning over in his wind the thought of his sun's coming. Then me idea comes to him and he

188

into scome end writes the words "And Son" after his our name.

277

Maid exits from scene as Mrs. Graves comes in and enswers the phone. Mrs. Graves makes a smiling apology into the phone.

283

INT. MASON'S BARK OFFICE. MEDIUM CLOSE SHOT AT DEEK.

Eason sits looking at the paper proudly. Then he
sits looking off into space, his mind already filled

278

Mason is a little disappointed at not hearing his wife's voice and he asks anxiously how she is.

279

INT. SHIRLEY'S BEDROOM. CLOSE SHOT OF PHONE.

Mrs. Graves gives a quick look(off) towards Shirley
and then smiles as she says into the phone mysteriously
"I don't think we have much longer to wait."

表现,有关的证明的第三,如此是主要的问题,也是有一些的正常的。 医电光 不是 网络的复数 网络西亚亚亚

Shirley hears this and is furious. She takes a quick step towards her nother and says, "Thy did you tell him that? I won't have him here." Mrs. Graves covers the phone hurriedly with her hand as she murmurs an apology to Shirley. One of the nurses enters the seems, tries to quiet, and gently coaxes her on out of scene. Mrs. Graves turns back to speak in the phone.

285

INT. SEITHIN'S RESECON.
Shirley to in bod, a curve bouldo and the bod agranging

281

INT. MASON'S BANK OFFICE.

Mason beams at what he hears, radiently happy. He says a delighted word or two into the phone and then hangs up the receiver. He sits back in his chair trimmphantly, turning over in his mind the thought of his son's coming. Then an idea comes to him and he leans forward, pulls a sheet of his letter paper to him, picks up a pen.

282

INSERT

Close shot of letter paper on Mason's desk.
At the top of the paper are the words,
Richard Mason. Undermeath this name is the
word "Investments". Mason's hand comes
into scene and writes the words "And Son"
after his own name.

AS-INCH

INT. SHIRLER'S BEDROOM

A flash of Thirtier's fore so the gots blie tible. She looks over bounds the culb bisterly, beting bases and to

283

INT. MASON'S BANK OFFICE. MEDIUM CLOSE SHOT AT DESK.

Mason sits looking at the paper proudly. Then he
sits looking off into space, his mind already filled
with plans for this son.

man

INT. SKINGET'S BECKROOM. CLOSE to dole.

Len. Graves beens upon Hes**FADE OUT**HASON stands looking Span at his sen, Moson Aifes his head proudly

we has says tribundanting.

BAND BEN CITY I AN SULDENCE I MULES

TETLE

torse Control tells him thet will be residerful. Them she sives a servers games faith towards chirley and caps its a uniquer, "be bud speak to thirtee", Muses is filled with thoughts of his six und be sure, "Yes, yes, of course, and turns and ularre out of some towards

PADE IN

INT. NURSERY. This is also a very beautifully furnished room. Mason i is discovered pacing up and down the room impatiently watching the closed door of the bedroom. Then the bedroom door opens and a nurse appears in the doorway and telle him that he may come in now. . . acon hurries ever to the door, as he says, "You've made he have done to the which my door." Shirley turns and looks up at him with wold look that's almost leathing. Then her evels You've made he happy,

Then her eyelide

285

off no fee offers a test on the INT. SHIRLEY'S BEDROOM. shirley is in bed, a names beside has the bed arranging her pillows or covering. Mrs. Graves is over near the crib in which the new baby has been placed. The nurse who called Mason stands beside the door to the nursery. While Mason comes through and pauses just inside the door, he gives just a glance towards Shirley, and then he hurries over to the orib.

droop an the turns her head owner . Engine attributes altitude to her condition and is not at all

286

能能主

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB. Mrs. Graves looks up smiling as Mason enters. Ignoring her he bends down over the crib to look at his son. He is radiantly happy at the triumph of his career. Then he lifts his head proudly as he says:

Mason good over to the orth and as he stands and

looks down at the baby pressly,

to for Salan and Oracovey?

New York Gitter 1 1 2

279 MY21.550

115010 600

TITLE

"MY SON! I SHALL NAME HIM VICTOR!" that a day there is never to be not used, but the second their

287

A flash of Shirley's face as she gets this title. She looks over towards the erib bitterly, hating Mason and t the thought of what she has had to so through for him. to my office with these plans, I will contract

288

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB. Mrs. Graves beams upon Mason. As Mason stands look-ing down at his son, Mason lifts his head proudly as he says triumphantly - sati and is situaged her

with you to bogin the work immediately.

TITLE

WAND THE CITY I AM BUILDING I SHALL NAME FOR HIM - VICTORY CITY!"

fory truly yours.

Richert Kamon

ars. Graves tells him that will be wonderful. Then she gives a nervous glance (off) towards Shirley and says in a whisper, "Go and speak to Shirley". Mason is filled with thoughts of his son and he says, "Yes, yes,

Jewalers booklet open at a page INT. SHIRLEY'S BEOROOM. GLOSE TO BED. Shirley lies watching Mason as he comes towards her.
Her eyes are cold and her face expressionless. Mason enters beside the bed locking down at her. As he does she turns her head away from him, Mason smiles down at her pridefully as he says, "You've made me happy, my dear." Shirley turns and looks up at him with a cold look that's almost loathing. Then her eyelids droop as she turns her head sway. Mason attributes her attitude to her condition and is not at all offended by it. He gives her a little pat on the shoulder, still heppy and beaming he turns and hurries out of scene towards the orib.

Mary Language States States and Child

290

over an closes sie booles, bie makes her heat land along the heat Mason goes over to the crib and as he stands and looks down at the baby proudly.

FADE OUT-

Am turns to look at him. This thought has not been in her mind, but now she roulizes that it must be Mason's influence over her that's prevented her acceptance of Varren. She turns her head a little PADE IN From him on the seps, sincorely and quietly,

291

DESERT

PITTLE

Typewritten letter - Wolf - - -

This kr. blames Warren's to accept, but he loves Ann C/o Dolan and Crosswey;

Dear Mr. Warren: 116516 At one time I told you that I would such day have you build a house for me, according to certain plans of yours. If you will call at my office with those plans. I will contract with you to begin the work immediately.

Very truly yours. At one time I told you that I would some Very truly yours.
Richard Mason

RM/NW MILE WILL MEAN OF

2552

LAP DISSOLVE AND THE RESIDENCE OF THE PARTY OF THE PARTY

292

INT. ARCHITECT'S OFFICE. LEDIUM CLOSE SHOT. (See Mr. Plood regarding set) Ann is sitting at her little deak. Warren is sitting on the deak leaning over as they read the letter together. Warren is happy about the prospect. Ann smiles at him as she says, "That's splendid." To warron this stroke of good lack means just one thing. Re'll now be in nosition to ask ann to marry him. He leans a little closer to her, and then pulls a little jewelers booklet out of his pocket. He opens it and puts it down on the desk in front of her. Ann looks down at it.

FADE IN

A THAN LARRY FOUND VICTORY CITY UNDER

O CENTER DESTRUCTED COM-

FADE CUT

293 INSERT

Jewelers booklet open at a page of engagement rings.

23/0

297

TADE IN THE TABLE TO THE SAME THE SAME

294

CLOST SHOT OF AER'S DESK.

Ann looks up at Warren, startled. Warren begins to talk, asking her if she won't select a ring, telling her that the letter has made it jossible for him to ask her to marry him. Ann is sorry that he has proposed. She puts her hand out on his arm to stop him, and as he pauses, she reaches over and closes the booklet. She shakes her head at him slowly as she says gently. "I can't do it. Jimmy, I'm sorry you asked me". Warren takes the refusal quietly. The thought somes into his mind that Ann must still be in love with Mason. He hesitates a moment, and then he says, gently.

STREETS

PADE IN

"IS IT MASON, ANN? ARE YOU STILL IN LOVE WITH HIM?"

Ann turns to look at him. This thought has not been in her mind, but now she realises that it must be Mason's influence over her that's prevented her acceptance of Warren. She turns her head a little away from him as she says, sincerely and quietly,

TITLE

"I DON'T KNOW - - -"

LIE. BIO.

This is hard for sarren to accept, but he loves Ann too much to question her further, or to make any outburst of jealoust. As she turns towards him spain her face sad, his one thought is to make her happy. He reaches ever and gives her hand a little pat as he says. "Don't let it make you unhappy, Ann, dear." Ann smiles at him gratefully. To cover his emotion he picks up the letter again, and then as he glances at it he gets an idea. He turns back to her more brightly to lift her out of her mood as he says:

TITLE

"THIS WILL MAR THAT I HAVE AN OFFICE OF MY OWN. WILL YOU COME AND WORK WITH ME, ANN?"

As he finishes the title ann thinks a moment with a smile on her face as she considers the matter. Warren says, lightly, "I don't know how in the world I would get along without you." Ann looks towards him and smiles more happily. She nods her head and says, "All right, I will." Warren says, "That's great. Between us we'll set the world on fire yet".

CAROLINE TO THE ASSOCIATION OF THE ASSOCIATION OF THE PARTY OF THE PAR

the contract of the second of

Parp Torthe or, hip our motivations:

PADE OUT.

FADE IN SUBTITLE

A YEAR LATER FOUND VICTORY CITY UNDER CONSTRUCTION.

Parron gets to his feet hurriedly, salesming and with a suits or the enters the overs and gives him the papers. He harriedly glances at the papers and ears "The L'a grout

CONSTRUCTION.

FADE OUT

295

PADE IN party on the Supe, burns book to innere and drope the EXT. LONG SHOT-

Of some one of our many new subdivisions where construction is still going on-

Am says "thy certainly". Then FADE OUT to to explain committing papers and electedes on his dock he thinks he cents her to attend to.

FADE IN SUBTITIE

ON THE CREST OVERLOOKING THE TRACT WAS

ever the and of the aracting famle, all the wine

Will write, a making to the left of their Transaction of the according to the making

INT - BIO MASON'S HOME

As burren explains him sakes and limb had and cont. Throws

296

FADE IN - RXT. SHOT AS LONG WE POSTIBLE - The Show good her orders

City, May Nove - BELL IN SECTION

A beautiful home under course of construction he room beyond. Warren takes up the papers and goes to the hall.

297

INT. BIC ROOM HEW HOUSE AT STEERING, NOW AND AN IN MARKED COMMISSION

The actual construction of this room is finished and it is under process of decoration. A door to the hall is open showing workmen there. Another door leads out of the room to a large room beyond. In the big room is warren's dock, a cheap affair which he is using in this temporary office. The dock is littered with blue prints, and pieces of cornice and various other things used in construction. There is probably also a drafting table warren is discovered at his dock, working with some papers. A workman comes in from the other part of the house, asks him a question and exits hurriedly. Then Ann comes in from the hall. The wears hat and coat and carries some sketches and paper.

COLUMN A LA MARINE DE COMPANION DE COMPANION

901

. .

#### 298 CONTACTOR BIG ROOM - CLOSE SHOT AT DESK

Warren gets to his feet hurriedly, welcoming Ann with a smile as she enters the ecene and gives him the papers. He hurriedly glances at the papers and says "That's great these are what I wanted." Then he turns and drops the papers on the deck, turns back to Annand says

the MOT OF "CAN YOU STAY OUT HERE AND HELP ME TODAY TIT E townrie the Ann of 'M UP TO MY NECK."

SIT. THE BORDS + MIND. CLOSE SHOW AT PROPE DOOR

Ann says "Why certainly". Then he starts to explain consulting papers and sketches on his desk he thinks he wants her to attend to.

Garron comes out of the front door with some workman.

tolking with him about some detail of production. These INT. BIG HOOM - MED. SHOT UNE OF E BOOM of the Meson yarty, and

them. The working goes on out of As Warren explains Ann takes off her hat and coat, throws them over the end of the drafting table, all the time paying attention to what he says. She gets her orders, takes a flock of papers, asks tarren one last question about them and then she hurries on out to the room beyond. Warren takes up the papers and goes to the hall.

very enthusiastic.

SUBTITE MASON HAD KEPT THE NEW HOME AS A SURPRISE FOR CHIRLEY, BUT NOW AS IT MYARED COMPLETION HE WA BAGER FOR HER APPROVAL.

EXT. Her Home over to the desk to show them the blue primte. He Several worksen engaged in various duties around the place. possibly a gardener setting some shrubs. A car drives in and stope in front of the house. The formation

Coors oxplains thing in general for a moment and then takes

their backs are becards her so that she decan't recognize them. The looks of them enquiringly and comes around to

EXT. HOUSE - CLOSE SHOT OF CAR

LEE's BLO BOOK - HALL IT BECKUREED -

White sits beside the driver, and in the back there are Mason, Shirley, Mrs. Graves and a nurse who holds the baby. The child is about a year old. White gets out first and opens the door to the back. Then Mason gets out and helps Shirley and Mrs. Graves. Mason is very proud and happy as he stands and indicates the house with a broad sweep of his arm as he says "Well, what do you think of it?" Mrs. Graves goes into raptures of appreciation while Shirley merely nods with a faint smile and murmurs "Very nice." Mason is a little hurt at her lack of appreciation but he gets hold of himself quickly and tries to win Shirley's more enthusiastic praise by the very force of his own enthusiasm.

30g

299

2500

300

301 continued BIO BOOM - CLANE AND AN DESE

Mrs. Graves is easer to see the house and urges Shirley to come on and look at it. White has been watching Shirley out of the corner of his eyes through all this seem. As Mrs. Graves, Shirley and White start forward Mason turns back to say a laughing word to the child and to pull the child's coat closer together, then he closes the door of the car and starts on out after the others towards the house.

208

Enirley stands between her mother and thite looking form

IST. DIG ROOM - CLOSE SHOT SHIELY, HOTHER AND SHITE

302 EXT. NEW HOULE - MED. CLOSE SHOT AT FRONT DOOR

Warren comes out of the front door with some workman.
talking with him about some detail of production. Then
Warren catches sight off scene of the Mason party, and
he turns to greet them. The workman goes on out of scene.
Mason, Shirley, Mrs. Graves and White, enter. Mason is
very casual in his nod to Warren, but Warren stops him
to consult with him regarding papers which he has in his
hand and the others go on into the house.

settly someth Lots Par Back wir sin there, we will be

303 INT. BIG ROOM - HADL IN BACKGROUED -

White. Mrs. Graves and Shirley come into the hall in the background. White explaining things to them. They come on into the big room, Shirley very indifferent as she looks around casually, Mrs. Graves very enthusiastic.

Oscar explains thins in general for a moment and then takes them over to the desk to show them the blue prints. He opens the blue prints, Mrs. Graves holding one end of them, Shirley standing between them as white traces the outline of the blue print with his finger, explaining details of the print to them. Ann enters the room from the adjoining room. She is looking down at her papers as she enters, then she looks up, sees the others, but their backs are towards her so that she doesn't recognize them. She looks at them enquiringly and comes around to

Possibly Ero. Graves or White tipped in at mide. Chirley smiles faintly, off edems, at Amm and then says casually

As Chirley Cinishes har oldin, the looks down at the bloc prices again. Shine leads into some and shee on

dia.

3577

The The Market of State of the State of the

INT. BIG ROOM - CLOSE SHOT AT DESK

(Mrs. Graves, Shirley and White are not in the scene) Ann comes into scene at end of the desk and then as she looks at the others out of scene she gives a little start of recognition and stands staring at Mrs. Graves and Shirley out of scene enquiringly.

"YOU ARE MEE. MASCE? HE -- MARRIED -- YOU?" TIT B

INT. BIG ROOM - CLOSE SHOT SHIRLY, MOTHER AND WHITE 305

309-Shirley stands between her mother and White looking down at the blue prints. Then, as Shirley feels someone looking at her, she looks up past comers. A little pussed look comes into her face as she tries to place Ann and then suddenly she recognises her, looks her up and down, and says with a surprised smile

> glaron from Arm TITLE now has the grayer IT'S ANE -- THE MAID SHO --"

> > Shirley has startied to say "The maid who had the un-governable temper", but she has caught herself in time White and Mrs. Graves look up enquiringly.

BIG ROOM - CLOSE REOF AND

certainty

复基验底

A faint anily comes into her face as she says, beginning to put two and two together ROOM - CLOSE SHOT - AND BOY CARREST BAR Chees Lister har 306

> Ann he sitates a moment before answering, wondering just what these people are doing here, and then she answers quietly

Ann Iv-sure of herself and very paleed as she says with

THE SECOND HAS SOMERIED TO BE WITH MY

"YES. MISS GRAVES." TITLE

311 Int. Blo She finishes the title quietly, and with more poise than she has shown in previous scene.

HELEG SISCHIFGED FROM YOUR PER OY. INT - BIG ROOM - CLOSE SHOT SHIR EY -

THE PROPERTY IN STREET

BIO ROM - CLARK DAING AND

Possibly Mrs. Graves or White tipped in at side. Shirley

smiles faintly, off scene, at Ann and then says casually I TITIK 9 800% - CLOSE "I'M MRS. MASON NOW." AND BRE. GRAVES

> As Shirley finishes her title, she looks down at the blue prints again. White leans into scene and goes on explaining to her.

AND THE RESERVE OF MERCANISH THE COMMERCE OF THE PARTY OF

which was the first the state of the state o Ann in pure of herealf and wear pointed on the coan we. corteinity

2000

310

312 continues

308 INT BIG ROOM - CLOSE SHOT ANN

> A look of amazement goes over her face and she stands ... stunned for a moment, as if she could hardly believe her ears, and then in amazement she says

TITE

"YOU ARE MRS. MASON? HE -- MARRIED -- YOU?"

and it, then the beat to look of

50.5

Ann finienes bez bitlas Bray Grayes vary norvens takes INT. BIG ROOM - GROUP SHOT OF TABLE TO MAY HO, OF SOYED NOT, OF 309

INC. RIC ROOM - CROSS AT BAS

Ann finishes the title. Chirley looks up at her quickly in puzzled surprise. Mrs. Graves is nervous, the type of woman who always anticipates and dreads a scene. White begins to get the edge of the situation, and darts a glance from Ann to shirley and back to Ann again. Ann now has the entire attention of all of them.

310

Completely a revised as one hanse this, And cohoes her INT. BIG ROOM - CLOSE SHOT ANN

LUT . BIO ROCK - CLOSE BENT AND

A faint smile comes into her face as she says, beginning to put two and two together and langh, and then lifts her

TITLE

型工作では

Does a li "OH, I THINK I UNDERSTAND -- " fees as aba,

311

INT. BIG ROOM - CLOSE SHOT SHIRLEY, WHITE AND MES. CHAVE

linishon ber title.

Ann is sure of herself and very poised as she says with certainty

TITLE

"MR. MASON HAD SOMETHING TO DO MITH MY BRIEG DISCHARGED FROM YOUR BMP OY, SIDN'T outer from HE?" seem so he stands in the doorway. My indicator that he had beard the title and is furious.

311 SDC3 INT. BIG ROOM - CLOSE SHOT SHIRLEY, WHITE AND MRS. CRAVES

Mrs. Graves getting more nervous. White keenly ested, Shirley pussled as she says "You understand what?"

Ann has been so sincere in what who enid that thirley

he abstra formers out of scene towards the group.

believes her. Hrs. Orayon is all in a flutter trying to auge Shirley to come emmy, but Shirley tells her mether to be ender and questions Arm Juribar. White is petaling

INT. BIG R CM - CLOSE SHOT AND DESIGN Well pleased with the way 312

on Mason strades into the scene, Ann is sure of herself and very poised as she says wi

51.5

BURER CORP. D. w -- name to to a a season as 312 continued

TITLE

TITLE

313

315

316

51.9

TITLE These be trusted "MR. MESON HAD SOMPTHING TO DO WITH MY SENTINGER CALL BEING DISCHAROND FROM YOUR EMPLOY, DIDN'T

MINITED THE BOOK AND ALBERT BOOK OF THE DE

tinto con a series denne abance na tran-

INT. BIG ROOM - GROUP AT TABLE

uely, then finches a look of Ann finishes her title. Mrs. Graves very nervous takes a step forward and starts to say Ho, of coyrse not, of course not." But Shirley stops her mother abruptly putting a hand on her arm. and she steps closer to Ann and nods her head as she says "Yes, we had a letter from Mr. Mason, telling us that you had worked for hismother--

no then we also deficade have a come out of the

400

INT. BIG ROOM - CLOSE SHOT AND

88.7F

Completely a rprised as she hears this, Ann echoes her words as she says reslivation of the sort of man he really is, and her love for him is dealt a death blow. Shirley looks TWORKED FOR HIS MOTHER? Lays with a sold

Ann gives a short, surprised laugh, and then lifts her head a little, speaking up in his own defence as she says quietly and sincerely

District MR. MASON AND I TEPP ENGAGED. TE CAME TO out. Phiskey is periodily willing to go

in beneficially the last retained has high

She finishes her title. . . . . . . . before she turns eway che staps ever to Ann.

the report for a holdler, and because the adding and the

INT. BIG ROOM - CLOSE SHOT AT DOOR TO HALL

A quick flash of Mason as he stands in the doorway. He indicates that he has heard the title and is furious. He starts forward out of scene towards the group.

the base pre-later one many many plants by a construction

THE VERY OF AD TO HAVE SEER YOU ADAIN, AND -- AND THANK YOU."

the two wines where tooking at each other for a moment Oyoven diena du to the econe of the side AT TABLE with hore

> Ann has been so sincere in what she said that Shirley believes her. Mrs. Graves is all in a flutter trying to urge Shirley to come away, but Shirley tells her mother to be quiet and questions Ann further. White is watching the scene with a quiet smile, well pleased with the way things are going. Then Mason strides into the scene. snarls out at Ann "What the blazes are you telling

them?"

SCENE CONT'D.

THE BIG ROOM

316 continued

态态位

550

319

200

Shirley turns and abarts out of the read without a look Then he turns to Chirley. Mrs. Graves looks at him amaiously White with sort of a sneering smile. after thes -- by doo's Kenon, but his attitude is one of forced restraint. The moment the door eleser effect

Mirley's party Mason wheels on Acre-

INT. BIG ROOM - CLOSE SHOT MASON 317

He looks at Shirley anxiously, then flashes a look of contempt towards Ann - then turns back to shirley as he says brusquely

"I TOLD YOU THIS GIRL HAD DELUSIONS!
SHE'S GRAZY -- HAFI-WITTED - STUBID!" TITLE on her two feet an she defends herself with cold reperve. Mason blustera nu he rodnie a firmer en her end says

學工學工學

TIFLE

INT. BIG ROW - GROUP AT TABLE the state, structe how shoulder 318

Mason finishes his title, trying to dominate the situation Ann gets her first realization of the sort of man he really is, and her love for him is dealt a death blow. Shirley looks at Mason coolly as she says with a cold THIE centle a a look of quick alasm on Ann's face as she gots

"YOU'RE THE COURT BODAY -- TOU'RE FIRMATH-

Shaye "No. don" OF THE CONTRARY I FIED MER VERY SE She TITLE quick to gree interesting."

As shirley fini hes her title, Mrs. Graves renews her pleading for thirley to go. Mason signals to white to take the women out. Shirley is perfectly willing to go now, having sotten all the story, but before she turns away she steps over to Ann.

As Mason speaks the last words of his title, he sumps the pencil he's holding, and bodess it aside. Ans draws a quick brouth but before we can see what her ascision

INT. BIG ROOM - CLOSE SHOT AND AND SHIRLEY

is we out to

Shirley steps into scene facing Annand says to her, with an odd sort of smile

"I'M VERY GOAD TO HAVE SEEN YOU AGAIN. TITLE ROUR - RAIL ANN -- AND THANK YOU."

The two women stand looking at each other for a moment and then Mrs. Graves edges in to the scene at the side urging Shirley to come with her.

NAMES TOLDS TO SEE BUT INTO THE PARTY OF THE WOOD DOOR OF FUL which and the property of the manner of taking the to be ALSO IN STAN THEOREM AND PACE.

A STATE OF THE STA

INT. BIG ROOM

Shirley turns and starts out of the room without a look towards Mason. Mrs. Graves trots alongside of her, keeping up a running fire of chatter. White steps on shead and holds the door open for them. Ann stands looking after them - so does Mason, but his attitude is one of forced restraint. The moment the door closes after Shirley's party Mason wheels on Ann.

OFFICE CHIEF EXTE ANGLE)

為資本

SES

INT. BIG ROOM - "CLOSE SHOT AT DEX about the painting eagerly

INC. MED HOUSE - MALL - GROUP

Mason takes a threatening step towards Ann as he starts to appraid her for what she has done. But Ann is a t tally different creature from the little girl he was used to browbeating in earlier sequences. The stands firmly on her two feet as she defends herself with cold reserve. Mason blusters as he points a finger at her and seys

TITLE

TITLE

"YOU'RE THEOUGH TODAY -- YOU'RE PIRED!"

Ann smiles as she hears the title, shrugs her shoulders indifferently. Mason shoots out his arm towards her again as he says

TIPLE

"AND WARRENIS THROUGH TOO."

There's a look of quick alarm on Ann's face as she gets the re's a look of quick alarm on Ann's lace as she gets
the title, and she starts to protest hurriedly as she
says "No. don't do that? It's not his fault." Mason is
quick to grab the opportunity she has given him, and he
smiles sneeringly as he says "So that's the way the land
lies, is it? You are crazy about him, aren't you? You
don't want him hurt." Then his sneering smile is replaced by a fierce scowl as he says

TITLE

"UNLESS YOU TELL THEM YOU LIED I'LL BREAK HIM JUST LIKE THAT."

As Mason speaks the last words of his title, he snaps the pencil he's holding, and tosses it aside. Ann draws a quick breath but before we can see what her decision is we out to

Mrs. Graves. Thisley and Thite, with backs to centra. The all turns as ther hear Mason. Shirley lifts her oyebrows coldly.

322 INT. HEW HOUSE - HALL

> Shirley, Mrs. Graves and White discovered, looking up towards a painting, high on the wall.

Mason turns to Ann and eraces her to go about and do her stuff and wary cedetly, with a maker of toing this in order to save marron Am mage

> "PAR CORST ZUARD BRAY I DID. I WAS AMOUNT

學工學 京

White watches

## INT. HEW HOUSE - HALL OFROM SHIRERY'S ANGLE)

There is a huge painting of "The Conquerors" in some conspicuous position in the hall. A workman has a seaffolding swang across in front of the painting as he as works on one cerner of it. . flicks his ages from hours to see if this is getting over with here Shirley pays no attention to her mother, and steps forward to

INT. HEW HOUSE - HALL - GROUP 344

Mrs. Graves starts to talk about the painting easerly trying to change Shirley's line of thought. White watches both of them with a smile. As Shirley looks at the peinting she smiles sneeringly and says "He thinks himself a conqueror". Then she looks away from the picture and to no one in pa ticular she says, as if thinking aloud

TITLE TITLE

"I KRES HE WAS COMMON -- BUT I DIDN'T KNOW HE'D HAD TO JILT A SERVANT GIRL hirley finished MARRY ME.", starts on howards the T

Shirley finishes her title with a bitter laugh. White gives her a sympathetic smile. Hrs. Graves is worried and tries to stop her, but Shirley goes on laughing as she says, "Reallym mother, can't you see how furny it all is ?" the big room. .... fortune the confidents, parature.

INT. HER HOUSE - HALL CLOSE TO DOOR OF BIG ROOM

at 12, and then dampe it so the

The door opens and Mason strides through, followed by Ann. Ann is very cuist, Mason looks off towards Shirley and says "Just a moment please, Shir ey." down to the cars. Then some Mrs. Croves and white. Mason below thirles in very ancious to make good with her again. Then he turns end helps Mrs. Ornves in. Shirley han out down by the window mont to comore on his widewhite stands at the corner of the ser, beck of March.

the reset i beaching efficie, that mule it spent hecking

INT. HET HOUSE (FROM MANSON'S ANGLE)

Mrs. Graves, Shirley and White, with backs to camera. The all turns as they hear Mason. Shirley lifts her eyebrows coldly.

white end thirley emchange a look. It has a world of

monthly in the life like a compact between them. Her

INT. HEW HOUSE - HALL C OSE TO BIG ROOM DOOR

Mason turns to Ann and orders her to go shead and do her stuff and very quietly, with a manner of doing this in order to save Warren Ann says

A BALL BAS . "I'M SORRY ISAID WHAT I DID. I WAS TO MICE TITE the destar, Chistaken. But

326

INT. NO WHOUSE - HALL - MED. SHOT

Ann finishes her title quietly. Mason looks towards them triumphantly as if to say "See, I told you she was lying." to Shirley nervously. White flicks his eyes from Mason to Shirley to see if this is getting over with her. Shirley pays no attention to her mother, and steps forward to

INT. HER HOUSE DIG ROOF - SLOSE TO DESKN. Lot do she seek

error starts to pick up one of the blue prints from INT. MEW HOUSE - HALLS - CIOSE SHOTOM, and then becomes aware of

> Thirley faces Ann, miles at her understandingly as she CAYS the thinks of how her ideal of Mason has been all water and understand my Dear. We all make

the matter MISTAKES. "looks up at him, smiling faintly

hirley finishes her title, starts on towards the front door. Mason hurries after her. Then Mrs. Graves and white follow them. Ann stands looking after them, then slowly she begins to relax so that we realize that his apology has been difficult for her - that she has only done it for Werren's sake. Then Ann turns slowly and starts be ok into the big room, not quite understanding what also mount. As he watches her curlously, passled, Ann Tita

the pancil together egain, them pulle it sport looking at it, and then drope it on the deale. One given a nigh of dismissal of the metter. That breaks the spell for warren and he moves maker to her, bending over a little

her face. Shill punnled he EXT. HEW HOUSE - SHOOTIFG TOWARDS CAR Proper to the trouble?" Ann

The nurse and baby are in the car -- driver indicates that he sees them coming, gets down and opens door. Then Shirley, with Mason beside her enter past camera, going down to the car. Then comes Mrs. Graves and White. Mason helps Shirley in very anxious to make good with her again. Then he turns and helps Mrs. Graves in. Shirley has sat down by the window next to camera on his side. white stands at the corner of the car, back of Mason. that it's going to take a little while for him to under-

stend. The sets up from the dock alowly, torning every from him as the turns to the end of the desk. Forms studies her keek, just plain mon-damb. Then stooly the thought begins to some into his mind that parhaps she

EXT. MEW HOUSE - CLOSE SHOT AT CAR - SHITE AND SHIRLHY

oulder: white and Shirley exchange a look. It has a world of meaning in it. It's like a compact between them. Her look admitting him to a new intimacy

allo a 1942 moon and he grobe har into his ease

seems to be too good to be arms. Then all of a eadden

force of the feet hits him, his fees lights of

EXT. NOT HOUSE - CLOSE SHOT OF CAR

AsMason gets into the car White turns away from looking at Shirter - goes around and gets in the front beside the driver, Car starts out SHOWS THE SECTION OF THE SECTION OF

330

328

329

331

INT. NEW HOUSE BIG ROOM - MED. SHOT 333

0

Ann discovered at the desk, thoughtfully playing with a broken pencil. Warren comes into the room from the hall. goes over to the deak.

PART IN - THE MUNICIPAL + FILE SECTION Meson is on his hands and knoos playing with his son.

orewites behind the chair and then poking his bead out to call "Book!" The boy laughe, enjoying the game, The 

> As Warren starts to pick up one of the blue prints from the desk, he smiles at Ann, and then becomes aware of her mood. She is thoughtfully playing with a broken pencil. fitting it together and pulling it apart again. As she thinks of how her ideal of Mason has been shattered just as this rencil has been broken. Warren looks at her anxiously and then questions her, "What's the matter Ann?" Ann looks up at him, smiling faintly and says thoughtfully

"SOMETIMES OUR IDEA'S CAN BE BROKEN AS TITLE EABILY AS THIS PERCIT, CAN'T THEY?"

> There is a cortain bitterness in Ann's manner and smile as she speaks. Warren looks at her puzzled -- aware of something new in her, not quite understanding what she mesns. As he watches her curiously, puzzled, Ann fits the pencil together again, then pulls it apart looking at it. and then drops it on the deak. She gives a sigh of dismissal of the matter. That breaks the spell for Warren and he moves nearer to her, bending over a little to look more closely into her face. Still puzzled he says "What's the matter, Ann? What's the trouble?" Ann leans back from the desk and studies thoughtfully for a moment, and then leans forward, her arms on the desk still helding his eyes thoughtfully as she says

TITLE

SCEEN COMPLETED

334

"I "VE JUST FOUND OUT THE DIFFERENCE BETWEEN ADORATION AND REAL LOVE."

She finishes title. Warren doesn't get what she means at all. He stands looking at her, puzzled. Ann sees that it's going to take a little while for him to understand. She gets up from the desk slowly, turning away from him as she turns to the end of the desk. Warren studies her back, just plain man-dumb. Then slowly the thought begine to come into his mind that perhaps she loves him. His face begine to light up slowly, but he is fer from sure. He goes over to her quickly, takes her by the shoulders and turns her around to face him. Then in her face -- in the sweet shynese of her smile as she lifts her eyes to his, he reads her confession of love for him. For a minute it just stops him. It seems to be too good to be true, then all of a sudden the full force of the fact hits him, his face lights up like a full moon and he grabs her into his arms

The harme looks ever exickly, apprehensive FADE CUThouse this, and says, as one leach forward, then's to then

please, has Emeons" As the sports has a accommission to look a look and the sonaign in his symp (as he turns to look a the surse) and the oblid's kness double under him ""

adte doube Manon seyn "thy, I'm not deling "

Junt pesses....

339 contingade IN SUBTITLE

WASH THE CHEST OF MARON'S CARREN SHEEKD TO HAVE THE BUT SO JUMPS BEEN REACHED, AND AS HONTHS PASSED THERE CAME TO HIM A SENSE OF MICHAITY AGAINST MER MISERTURES THAT BREALD THE CHDINARY MAN.

THESTA The DUISO IN YATY WIND IVERSE to explain and maken gets be him food FADE OUT to to

#### mestica box, gesties were enxists an one tries to evade FADE IN - INT. NURSERY - FULL SHOT

do you man?

Mason is on his hands and knees playing with his son, crawling behind the chair and then poking his head out to call "Booh!" The boy laughs, enjoying the game. The nurse sits nearby with some sewing, but as she sews she watches the boy. PHE HA L DOORS

The door is open, here Staves enters at a normal parts the comes in 1 ob a few stage and then she stops maket a

336

341

#### that has hopponed a second INT. NURSERY - CLOSE SHOT

poking his head out first one side and then the other to call "Booh!" Then, as the boy watches the far side of the chair expecting his father to come out there, Mason crawes around behind the youngster and books at him. The child turns around to his father, gurgling with laighter. Mason straightens up and site back on his heels as he gathers the boy into his arms to kies him. Mason on his hands and knees, crawls around the chair

337

#### INT. NURSERY - CLOSE SHOT NURSE

She is sewing, but she is keeping an eagle eye on the youngster. He apprehend on in her expression as yet - just close attention. divin book forerte Heapon, then afraid to dece the

she reaches the door the dester comes into the room, correction a pair of sheet braces. Hrow Orayes harries to him to uspy him out of the room. Our to

338

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#### INT. NURSERY - CLOSE SHOT - MASON AND BOY

Mason holds the boy to him a moment, laughing and talking to him, and then starting to stand the child out in front of him as he says "Stand up and show Daddy what a big boy you are."

Mason has been the decker come in - he wheels organiout he live. There a trien to harry the doctor out of the

rdon, Mason Miroso out his herd and seys "Mait a minute. " None Graves turns therein bin guiltily.

#### come holde like a tablecu for a somet, and then many INT. NURSERY - MED. CLOSE

The burse looks over quickly, apprehensive as she hears this, and says, as she leans forward, "Don't do that please. Mr. Mason." As she speaks Mason unconsciously loosens the tension in his arms (as he turns to look the nurse) and the child's knees double under h' "" sits down. Mason says "Why. I'm not doing -

SCEEE CONTINUES

Just put+4----

339 continued

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With that Mason again lifts the boy to his feet. The nurse jumps up quickly as she cries out sharply "No. no you mustn't." And she grabe the child out of Mason's arms. Mason looks up at her. puzzled as he says "What do you meen?" The nurse is very embarrassed, unable to explain and Mason gets to his feet. He starts to question her. getting more anxious as she tries to evade s he must speak, and says "You'd have to be twic soom dr

or later, Mr. Mason. You might as well know now. " Them. clowly, he oberts to lift the braces to coll them to Mason's attention.

INT. NURSERY - SHOOTING TOWARD THE HALL DOORS 340

> The door is open, Mrs. Graves enters at a normal pace. She comes in jet a few steps and then she stops as she sees the situation in the room. She doesn't get at first what has happened.

hanon ayon the deater grantically, becaing him to belt bin the han reason The Asyber lifts the broces into the acers, glunder at them and makes his eyes to down to the He looks at them a newark, thus his open widon in horrow an he realthon what they are. He looks bank

st the derior, and ther grete held of him, protecting INT. NURSERY (PROM MRS. GRANES' ANGLE)

341

The nurse is holding the child in her arms trying to evade Mason's questions. He is nearly frantic as he says "What's the matter?" What are you hiding from me?"

INT. MUNICIPEY - MASOR, DOCTOR AND MIS. CLAYDS IN F.V. BURES AND BARY IN BUG.

INT. NURSERY SHOOTING TOWARDS THE HALL DOOR 342

> Mrs. Graves realizes what has happened. She casts a glance back over her shoulder towards the hall, then looks back towards Mason, then afreid to face the situation alone, she turns to go back to the hell. Before she reaches the door the doctor comes into the room, carrying a pair of steel braces. Mrs. Graves hurries to him to urge him out of the room. CUT TO

Hre. Graves in crying. Engon in Bolding on to the Goober

INT. MURSEY 343

> Mason has heard the doctor come in - he wheels around, and as Mrs. Graves tries to hurry the doctor out of the room, Mason throws out his hand and says "Wait a minute. " Mrs. Graves turns tiwerds hin guiltily. The scene holds like a tableau for a moment, and then Mason comes down to the doctor and Mrs. Craves, She watches him fearfully.
>
> description to the second se

move on two-king frintionlin. The docume weethers his pertol countries, know he can any mothing be pair na you, and he bushe has only because the agen. I otenie looking ofter him, all words gone from his

just stopped for a memorit.

INT. NURSERY - CLOSE SHOT

Mason stands locking from one to the other as he faces
Mrs. Graves and the dector. Then he turns to Mrs.
Graves and says "What's the matter here?" Mrs. Graves
is all in a flutter. The tries to pacify him, saying
a lot of words that mean nothing. Mason brushes her
aside and bewildered questioning. The dector realizes
that he must speak, and says "You'd have to be told soom er
or later, Mr. Mason. You might as well know now." Then,
slowly, he starts to lift the braces to call them to
Hason's attention.

NEW ACTION AND ALL STATE OF THE SECOND

INT. NURSERY - O OCEUP DOCTOR AND MASON

ing. Honorad a come have by cold

Mason eyes the doctor frantically, begging him to tell him what he means. The doctor lifts the braces into the scene, glances at them and makes his eyes go down to the brace. He looks at them a moment, then his eyes widen in horror as he realizes what they are. He looks back at the doctor, and then grabs hold of him, protesting frantically.

The gurse is beside the exit. Dector enters, lays his braces does on the exit and starte to beed over the boy.

INT. NURSERY - MASON. DOCTOR AND MRS. GRAVES IN F.G.

Mrs. Graves is crying. Mason is bolding on to the doctor protesting frantically that it can't be true. The doctor nods his head as he says that it is true. Mason loosens his hold on the doctor, staggers back a step like a man who has received a death blow. He refuses to believe it He has get to find out for himself and he turns out and hurries towards the boy. The doctor starts after him slowly.

INT. HURSERY - CLOSE SHOT MURSE AND CHILD stops suddenly in the

Mason hurries into the scene and starts a frantic exemination of his son's legs feeling them up and down The doctor enters the scene, and as he still holds to the boy's legs, Mason turns to him, and says, "It can't be true. They feel all right -- they must be all right." He speaks with that hopeless sort of a hope that the doctor is going to tell him that he is mistaken. the doctor's expression gives him no encouragement. lets go the boy's legs, turns to the doctor again, almost demanding that the doctor was wrong. The nurse exits from the scene carrying the boy towards his crib. Mason goes on talking frantically. The doctor realizes his mental condition, knows he can say nothing to quie as yet, and he turns and exits towards the crib. ! stands looking after him, all words gone from him just stopped for a moment.

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# INT. MURSERY - MED. SHOT the jam of one of the apprendent decree-

Mason stands looking towards the crib. The nurse has already put the child down in the crib and the doctor is approaching it. Mrs. Graves stands at the side of the room weeping hysterically. Then like a man just come to life, Mason starts for the crib.

349

338

### INT. HURSERY - CLOSE THOT AT CRIB Y COM, Amelinator the door to

The nurse is beside the crib. Doctor enters, lays his braces down on the crib and starts to bend over the boy. When meson comes rushing in. Mason grabs him by the arm and whirls him around. He is like a crazy man as he says "You are lying to me! I don't believe you. It can't be true! My bey! Why I have got all the money in the world. Something's got to be done!

TITLE

"I'II. HAVE THE FINEST SPECIALIST IN THE WORLD!"

o the lead room.

Mason raves on frantically. The doctor bows his head in agreement. FADE OUT

568

INT. ARABUMET BOUSE COMBINGS - CLOSEUF BUTTON

Flack of Chirley as she pushes the button again.

FADE IN

SUBTITLE AND WHILE MASON WAS EXPERIENCING HIS FIRST GREAT SENSE OF FUTILITY ---

FADE OUT

型物生命 (主席) 图 5

350

#### PADE IN - INT. APARTMENT CORRIDOR

(This is a corridor in an apartment house. The corridor stretches away from camera into the beg. Facing on it in the middle f.g. is an elevator deor. The elevator is just stopping. The door opens and Shirley so heavily veiled she cann t be recognized by the camera, and wearing a coat that helps her disguise) steps out into the corridor. The takes half a dozen steps down toward the f.g., then, as the elevator door closes behind her and the elevator starts on up, she stops suddenly in the f.g. looks back at the elevator to make sure that it has gone and she has not been observed, then turns quickly and hurries down the corridor in the opposite direction from which she started. There is no uncertainity in her manner — she knows exactly where she is going.

back and govinras again functionly to the other cir me of coops to herry

s also a term property to hearter that to bell a grant than .

the menors of a first one hondress blocks like and which will have SHARE OF THE SHAREST LIVE ACCIDE WALLE CONTINUE OF THE SHAREST

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transport the recent to early form the exist water

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INT. APARTMENT CORRIDOR - CO SEUP

of the deerbell on the jam of one of the apartment deers. Plate over the bell has a card me with Douglas White's name on it -- Shirley's hand come: in and pushes the button-ing into the bodroom.

INT. BHITE'S APARTMENT - MED. CLOSE SHOT

To take in only part of the room, including the door to the hall, but not the door to the bedroom. This is a very good looking apartment, r ther richly furnished. White is shown in the shot. He is a little bit rumpled and is talking to some one out of scene in the other part of the room. He talks in a half whisper -- doesn't want to be heard by whoever is in the hall - motions for whoever is in the room to go on out towards the bedroom -looks toward the hall door a little unessily to indicate that he has heard the bell -- turns back and makes a motion to the other person in the room to hurry - then he starts toward the hall door.

The door de opened just a lightle way. Lupette in steeping down, whichling to her dog out of scope, stretching out n bare and emplying her fingers at it conningly.

INT. APARTMENT HOUSE CORRIDOR - CLOSEUP BUTTON

Flash of Shirley as she pushes the button again.

INT. HEISE'S AFER (FROM LUBBISED) AND HE Close that of a west that Matte Deliverer (see Mr. Motel sthout this took stewarts looking toward commo wagging

INT. WHITE'S APARTMENT - CLOSE SHOT AT DOOR TO HALL

This shot is at an anglemed that Whiteis almost in profile as he starts to unlock the door. The door has the oldfashioned sort of lock with the chain that lets it open part way, but will not let anyone enter intil the chain is unfastened. He unfastens the lock, but not the chain ancertain who it is, and a little anxious - opens the door partway. Then his face lights up with assumed great pleasure as he sees thirley outside in the ahll. At the same time that he greats her very cordially he makes a frantic gesture behind his back to the girl in the room (out of scene) to hurry and get out of the way - then indicates the chain as he tells Shirley that he is tickled to death to see her, and to wait just a minute until he unfastens the chain to let her in - closes the ax door so that he can get the chain unfastened - then turns back and gestures again frantically to the other girl out of scene to hurry.

her with a great play of protepted happiness. The is jus a little bit paged at having had to east - quertages him about it. He perfections about his trouble with the chain as he closed the door, while chirles in question ing him about why she had to wait, she is emiliar; through the econe to get into the room guidhly, so

or white turns book from closing the door he

COURSE COMINGS

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386, certiinus 1 INT. WHITE'S APARTMENT " SHOOTING TOWARDS BEDROOM DOOR

> A quick flash of a cute little cherus girl, Lurette, scentily clad making a dive for the door and dismin of the fill produces there are news from the state of the state and the state of the state o

to builty and at agreem while varie and looks enter her

2

INT. SHITE'S APTS. CLOSE SHOT OF HARL DOOR

White is stalling about unfastening the door, as he says "I'll have it open in a minute, this darned chain always catches." at the same time he is looking towards the bedroom door signalling frantically to Lurette to iget out of sight. To reveal an emericate gove, soft and aliminally demining, she emilse ut him with love and applicant to her facet. This conter all edge of acete and also moves to him, puts her banks on his shoulders

sul gives him a kins. This kies in very brief to couse is the moment of kineing his she has cought eight of his

sorried expression. The draws back from him stodying INT. WHITE'S APTS. CLOSE ENOT AT BEDROOM DOOR you look!

The door is opened just a little way. Larette is stooping down, whistling to her dog out of scene, stretching out a bare arm snapping her fingers at it coaxingly.

Chirley is immediately sympothetic. The pate him on the side of the face in the except to him "You blenged bey, you are just working your walf to do the I know." He make INT. WHITE'S APTS. (FROM LURETTE'S ANGLE) A Shirley thinks of

anily reciprocal Mar and

Close shot of a very cute little Pekingese (see Mr. Flood about this dog) standing looking towards camera wagging its tail but making no move to go towards Lurette.

Chirles looks at their emethanish or on be extrincis COLUMN A PART OF THE PART OF THE PART OF THE

INT. WHITE'S APT. hand come a links become, They rim of T 359

Continuation of scene 387. Lerette looks off, catches a flash out of scene of White opening the door. The draws back hastily and opens the bedroom door.

statemental remains it. The secretary shakes expended to water a remainder of

ble the a of the phonount. You'y a triving the trive the

A site and unforment this name there is the

360 INT. WHITE'S APT. CLOSE SHOT AT HALL DOOR

> White is opening the door and Shirley enters. White greets her with a great play of pretended happiness. She is just a little bit preved at having had to wait - questions him about it. He pantomines about his trouble with the chain as he closes the door. While Shirley is question ing him about why she had to wait, she is walking ? through the scene to get into the room quickly, so

as white turns back from closing the door he

SCHEE CONTINUED

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361

has the scene alone. He looks off after her as he thinks "Goe, I've got myself in a pretty tight situation. Then very much agitated, he starts out of scene tewards her slowly.

Tou ure the most wonderful when in the scale shirley smiles at his preise. Then she cape "Sait a misute, I'll mix you a drink and we'll christen it." Then she starte to himy out of seems. White turns and looks siter her apprehensively.

360A IET. WHITE'S APT. CLOSE SHOT AT COUCH

containing the cocktail shaker down on the table behind the couch. Still with her back to comers she pulls off the veiled hat, and then turns around dropping her cape from her shoulders to reveal an exquisite gown, soft and alluringly feminine, she smiles at him with love and happiness in her face. This center at edge of acone and she moves to him, puts her hands on his shoulders and gives him a kiss. This kiss is very brief because in the moment of kissing him she has caught sight of his worried expression. The draws back from him studying his face as she says "My dear, how bedly you look! He smiles mervously as he hears this, rubs his hand over his hair, and then makes a p; sy for her sympathy as he says

TITLE HITE A STRENUOUS TIME FOR ME."

Shirley is immediately sympathetic. She pats him on the side of the face as she crooms to him "You blessed boy, you are J at working yourself to death I know." He node his head in conscious self-pity and Shirley thinks of her present - her face brightens, and she says "look -- I have brought you a little gift." She turn back to the table. He moves over beside her.

INT. WHITE'S APT. CLOE SHOT AT TABE OF BOXES be smilingly

文学等14年 表 1881 - 在一月日本1887 E

Shirley's hand comes into some. They rip off the paper. Then they lift off the lid of the box disclosing a cook tail shaker wrapped in tissue paper. Shirley's nhands lift out the shaker, strip off the tissue paper. Hold the shaker in the shot long mough to establish it well (on the top of the jeweler's box there is the name of "Pheasant & Co. and underneath this name there is the picture of the pheasant. Very triking so that the audience will remember it. The cocktail shaker must also be unique in design so that it will be remembered)

as he haven the abelian wanty high stone turned by

the means. He probably him has a contract the partition of

that of the course that alpe and then

INT. WHITE'S APTS. CLOSE SHOT 362

> Shirley gives the shaker to White. He turns it around in his hands admiringly, then he looks at her as he says "You are the most wonderfu; woman in the world" Shirley smiles at his praise. then she says "Wait a minute, I'll mix you a drink and we'll christen it." Them she starts to hurry out of scene. White turns and looks after her apprehensively.

> White has shirley in his a may -- is giving hav a long wise. Lurette gets a quick flash of Jealenny on the roos this. Then she thinks a moment, gets the thought "th TO I Do what difference does it maked shruge indifferently and h

INT. WHITE'S APT. (PROM WHITE'S ANG E) The the Payhole.

Shirley hurries in past camera, goes straight to a cellarette opens the doors to disclose several bottles She starts to select what she needs for the cock tails.

WHITE'S APE. GLOSE SHOT -

chirley to in Thine's spin to be released her from the tion -- and there he drope her almost to him, and her beed good that his he they are Locking over and other's STATE TO STATE

INT. WHITE'S APT.

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White realizes that if Shirley is mixing drinks she will stay longer than he wants. He knows he must stop her. As she starts to turn from the callarette with a bottle of liquor, he hurries over to her carrying the shaker.

Thise's face over Shirley's dicalders He looks bored to bears -- and our to get this ever with. Then be lifth his wrist in to seem and glames at his wrich, then, as is levery bis wrist, he apaches sight of the dog out INT. WHITE'S APT. CLOSE SHOT OR LOOK OF how you no see 5 to 5 had

Shirley looks at White questioningly as he smilingly shakes his head, takes the bottle of liquor out of her hand, puts it back in the cellerette and then as he turns back to her he says "I'al show you the only kind of a drink I want -- a cocktail of love." He pretends to take a kiss from his lips with his fingertips then pretends to drop the kiss in the shakar. Then he repeats the same business as he pretends to take a kiss from Shirley's lips. Then he goes through the motions of mixing a cocktail watching her mixing with a very amourous smile. Then he slips one arm around her withxxxxxx EMBRESHEX mile shoulder. Shirley just begins to understand his play and smiles happily. He puts his face close to hers lifts the cocktail shaker towards their lips and then as he lowers the shaker slowly their faces turned together to kiss. He sets sheker down on cellarette.

The Pekingone misse ot the door and then services at

INT. WHITE'S BEDROOM 366

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E.F

Lurette kneels down pecking through the keyhole. south her buck, a francic look on his face, Unite is trying to only the flor away from the door. Thinley comes that he is is in the bomerity. The looks up as blanand then turns burne common to look in the direction

INT. WHITE'S APT. THROUGH THE KEY HOLE MAT 367

White has Shirley in his arms -- is giving her a long kiss. Lurette gets a quick flash of jealousy as she sees this. Then she thinks a remark this. Then she thinks a moment, gets the thought "Oh what difference does it make!" shrugs indifferently and h then turns back to watch through the keyhole.

The pelm is aniffing of the door. He warms around and force owners -- stante looking impairingly.

INT. WHITE'S APT. CLOSE SHOT -368

> Shirley is in White's arms. He releases her from the kiss -- and then he draws her closers to him, and her head goes past his so they are looking over each other's The state of the post of the same of the s shoulders.

AURINO TENNE DESIGNA DE COMO PER LA COMO DE COMO PER LA COMO PARA DE COMO PER LA COMO PERT

370 IBT . WHITE'S APT . CLOSEUP

> White's face over Shirley's shoulder. He looks bored to tears -- anxious to get this over with. Then he lifts his wrist in to scene and glances at his watch, then, as he lowers his wrist, he catches sight of the dog out of scene and a startled look of horror comes into his 10.00 .

INT. WHITE'S APT - CLOSE SHOT

Shirley's face over White's choulder. A flash of Shirley's face, her eyes half-closed in a rapture of bliss.

WHITE'S AFT. CLOSE SHOT AT BEDROOM DOOR

The Pokingese sniffs at the door and then scratches at

INT. NEITE'S AVARBMENT - CLOSE CHON

INT. WHITEIS APT. CLOSE SHOT IN SHOTE IN STORE I 372

Chirley in White's arms - h r back turned towards bedroom door. Behind her back a frentic look on his face, white is trying to call the dog away from the door. Shirley senses that he is doing something. She looks up at him and then turns toward camera to look in the direction of the bedroom door. at the dog, delighted on the caddles it to her.

INT. SHITE'S APT. BEDROOM DOOR (FROM SHIRLEY'S ANG.E)

ing , the same and with the Marine, that he are shaped :

The peke is eniffing at the door. He turns around and faces camera -- stands looking inquiringly.

up and looks at somers, assessent on her feed (this herse has says of the samed har out ) and the care ulowly, wight in the same on "Vell; I'll be demond." Then the tele a quick Mash of anger, and she reaches out for the door January

INT . WHITE'S APT. CLOSE SHOT

DEC. THE STATE OF STREET

his less as the recon

Shirley looks from the dog up at White - her face expressionless. White turns to meet her eyes - sort of a sickly grin begine to come over his face. White looks after her, sick, feels that he is caught - doesn't know what the blazes to do.

INT. WHITE'S APT. SHOOTING TOWARD BE DROOM DOOR

Shirley comes in past camera rapidly, stoops down and pic s up the dog -- - still with back to camera.

INT . WHITE'S APT . CLOSEUP WHITE 376

Frantic - desperate - feeling that it is all up with him -- sick, um ble to move or speak - just waiting for the avalanche to fall.

INT. WHITE'S APT. SHOOTING TOWARDS BEDROOM DOOR.

shirley straightens up, the dog in her arms, then slowly che turns around towards camera, looking down at the dog curiously. Then slowly she looks up -- towards White, past cemera, her face still expressionless then she glances at the dog again -- then back to White and holding his eyes, she starts forward slowly.

373

374

INT. WHITE'S APARTMENT - CLOSE SHOT

White stands watching Shirley coming towards him - sick then as Shirley enters scene, he drops his eyes as he waits for the avalanche to fall. We thinks it's all up with him. Shirley stands looking at him a moment, then slowly he turns to met her eyes and as he does a smile come to Shirley's face as she says "You darling -- you wanted to surprise me, didn't you?" The tension snaps for White, and a sickly grin of relief comes in to his face and he nods his head weakly. Shirley looks down at the dog, delighted as she cuddles it to her.

INT. WHICHES APT. BEDROOM BOOK. (FROM HIS ARGLE.) 热商医

flack of the closed to or. INT. WHITE'S BEDROOM - CLOSE TO DOOR 379

> Lurette watching through the keyhole - now shestraightens up and looks at camera, amazement on her face (this thing has sort of flattened her out) and she says slowly.
> right in the camera "Well, I'll be dammed!" Then she
> gets a quick flash of anger, and she reaches out for

herecif - realises that if the course out here is going to kill the gross that laid the golden ogg - and Groys her hand from the door. But she is not from pleased of satisfied, she is simply a woman in that well known position half may bewreen the devil and the deep bits of a look at the deer an abs bays "toft till I lay by bands on your

and him as were that have to the come office as observed ment to a

THE SELECTION OF THE PROPERTY OF THE PROPERTY

Thite is buill looking at the bodroom deer an rehencively Shriley drawn book from hims and on she doom, he turns to most her eyes quickly, she goes in reptures over the dog. He emiles ut her nervously as he mays "I'm glad you like it" and then he glane of at his watch. Shirley catches his look at his watch, he realises that she has seen him that he mays

FIGURE TO PERSON TO PERSON AND PERSON AND PERSON PERSON.

Shirley sulles as she mays "Dieseyour hearts, you are always thin ing of mes are n't your" He modes elips his are accordiors and organ her off towards the couchs

378

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380 INT. WHITE'S APT., CLOSE SHOT.

just his beed showing,

多语语

多容易

Shirley throws her arms around White's neck, kisses him she thanks him for the dag - then as she presses her face against his cheek, his face is to the camera - he gives an apprehensive look towards the bedroom door.

White and Shirley case in as she waits for hinte open the

381 INT. WHITE'S APT. BEDROOM DOOR. (FROM HIS ANGLE.)

Just a flash of the closed door,

BED CLOSE SHOT AT DOOR.

Lurette has her hand on the kneb - then she gets hold of herself - realizes that if she comes cut now, she is goin to kill the goose that laid the golden e.g - and drops her hand from the door. But she is far from pleased or satisfied, she is simply a woman in that well known position half way bewteen the devil and the deep blue sea. She look at the door as she says "Wait till I lay my hands on yould

and he areas the deer, she pass ont, he whispers good bys to her and than slowes the doorward he someth als deer to alone, his especiation changes, he glares resoutially.

and disappointed, but deres not puch the eather farther -

383 INT. WHITE'S APT. CLOSE SHOT.

White is still looking at the bedroom door ap rehensively Shriley draws back from him, and as she does, he turns to meet her eyes quickly, she goes in raptures over the dog. He smiles at her nervously as he says "I'm glad you like it" and then he gland at his watch. Shirley catches his look at his watch, he realizes that she has seen him and he says

TITLE "I'M JUST FORRIED ABOUT YOU. DEAR."

then his face obgine to light up he be even:

Shirley smiles as she says "Blessyour hearts, you are always thin ing of me, are n't you?" He nods, slips his arm aroundher, and urges her off towards the couch.

involve has and and occupy the the land in this tax the bridge as the

The same of the best of the same of the sa

384 NT. WHITE'S APT. P. GLOSE SHOP BOTTON OF BOTTON

5

Without her being aware of what he is doing, white urges Shirley to the couch to get her things, she gives him the dog to hold as she quickly puts on her things, then he hands ber back the dog as he puts her cape aroundher, and starts her towards the door. She has the dog cuddled ander her cape, just his head showing.

phite herrion ever to the door and stoops down to get the

AT HE WAS TO SELECT THE SELECT THE WAS TO SELECT

385 INT. WHITES' APT. CLOSE TO HALL DOOR.

White and Shirley come in as she waits for himte open the door - she talks happily to the little dog. White fumbles with the chain a moment stalling, and then trying to force the issue, he grins a little as he says rather meaningly:

TITLE "HAVE H'T YOU - FOR GOTTE! SOMETHING?"

Shirley looks up at him with a look of surprise, and then she says "Of course not" - she leans forward and kis es him then she drops her veil again and turns to the door - This has not been what White meantat all and he's preved and disappointed, but dares not push the matter further - and he opens the door, she goes out, he whispers good bye to her and then element the door is dlood, his espression changes, he glares resentfully, he jams his hands in his pockets moves away from the door slewly, then turns and looks at the door again - then then moves out of scene.

386 INT. WEITE'S APT. CLOSE UP.

INT. BELLESS AFT. CLOSE SHOT AT DOUR.

White moves into Close up - back to camera, then he turns around and glares at the door resentfully, (past camera) then his face obgins to light up as he sees:

398 IFT. WHITES APP. GLOSS SHOP.

larotte has the sensy end she to felding the bills as she

TITLE PAIS PAIS FOR THE DOS -- LARTA CLASS."

as the finishes title the sticks the money down in her dress white gets to his feet 4 search to protest and Enrecte starts to ones him out.

PADE OUT.

hy bis some The Sincily

And deligible, a bille total

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动物

387

depon is discovered talking with three destors there before and two new ones. They of DNT. WHITES APT. CLOSE SHOT DOTTOM OF, DOCK.

A bill comes under the door slowly.

the douters have told his ab

bee aparoted their verdicus

388 INT. WHITES APT. CLOSE SHOT.

FARE IS

INT. MURRITAL.

White hurries over to the door and stoops down to get the bill. This ley's some onel mid Selvie and one force the half, her days over the aver the half the part of the first the selvent of the first the selvent of the first part of the first par

389 INT. WHITES APT. CLOSE SHOT OF DOOR.

White stoops down, gets bill then two more balls some under the door - he takes these gleefely - then vaickly shocks how much he has gotten and then looks down to see if more is coming.

INT. APT. CORRIDOR. CLOSE SHOT AT WHITE'S DOOR. 390

to ying with him:

Shirley just straightening up from habing pocked the money under the deer - she suddles the dog and hurries out of seem

INT. WHITES' APT. CLOSE SHOT AT DOOR. 391

> White is watching the crack of the door to see if any more is coming, then Lurette'd bare arm semas into seeme and takes the money out of his hand - White looks around and up at Lurette (out of scene) stupified.

> > Court labin at the doctors ho olkarly, a braken and

her the desurg, feeting corry for him, sepa: INT. WHITES! APT. CLOSE SHOT. 392

Lurette has the money and she is folding the bills as she says: ne doptor loaves his till noficioned

THIS PAYS FOR THE DOG -- SANTA CLAUS!" TITLE

starts to cuss him out.

as she finishes title she sticks the money dewn in her dress white gets to his feet - starts to protest and Lurette

FADE OUT.

enching out for a look

200

生工学工具

FADE IN INT. NURSERY.

Mason is discovered talking with three doctors the one that was there before and two new ones. They a stand near the hall door and the nurse sits over beside the child's crib. Eason has now reached the hopeless stage. He has been forced to believe what the doctors have told him about his son. He finally has accepted their verdict.

THE PARTON WATER SUT BR. DISCH ...

394

TETLE

393

Shirley looks up at the said quickly, a tiny touch INT. SHIRLEY'S BEDROOM. her focus Shirley's personal maid discovered in the room.
Shirley enters from the hall, her cape over her
arm, the well thrown back so that her face shows.
She carries the little dog. The maid goes to her,
takes her hat and cost and says:

TITLE

"MR. MASON WISHES TO SEE YOU IN THE NURSERY, MADAME."

Shirley says"thank you", indifferently - goes over to a chaise longue deep with pillows, she puts the dog down among the pillows, sits down and starts to play with him.

202

395

INT. DEFRUITS DEDECOR. DECORAGE TOWARD DIFFERRY ASCR.

he door spens electy, softly, and Mason weres in. INT. SHIRLEY'S BED DOM. CLOSE SPOT. Shirley plays with the dog, happily.

396

INT. MURSERY. MEDIUM GLOSE SHOT AT DOOR TO HALL. Mason talks with the doctors, reaching out for a last desperate hope as he says, pathetically, "You know of course that it isn't a question of money." The most important looking one of the doctors answers.

TITLE

THERE ME SOME THINGS THAT MONEY OAR'T BUY, MR. M'SON."

Mason looks at the doctors hopelessly, a broken man. Then the doctor, feeling sorry for him, says:

TITLE

"REST ASSURED THAT WE'LL DO ALL WE CAN, AND IN PINE, PERHAPS - - -

The doctor leaves his title unfinished. quick to grab at the one little ray of hope, and he thanks them sincerely. Then they turn to ge. Mason opens the door for them. The doctors exit. He closes the door and stands there with his head and shoulders

CLOCK MED'S SHIRLS' INT. SHIRLEY'S BEDROOM. MEDIUM CLOSE SHOT. Shirley is playing with her dog happily on the chaise lengue. The maid enters the scene to her and says: and says: The some holds for a noment like a

type Merchan a sample, class word in rack k.

TITLE

"BEO PARDON, MADAME, BUT MR. E SON

型型器

Shirley looks up at the maid quickly, a tiny touch of apprehension in her face. Then she throws off the thought feeling perfectly secure. She says. "Oh, very well" gets up, and hands her dog to the maid, saying "take care of my precious baby. Ask the cook to give him some milk." The maid answers, and starts towards the hall door with the dog. Shirle takes a step towards the nursely. This brings her near her dressing table. She gives a glance towards the mirror, then the thought comes into her head that she wants to be sure she looks all right, and that she wants to be sure she looks all right, and she goes to the dressing table and site down in front of the mirror - starts to arrange her hair, and powder her nose.

398

INT. SHIRLEY'S BEDROOM. SHOOPING TOWARDS NURSERY DOOR The door opens slowly, softly, and Mason comes in, pulling the door to after him, softly. He looks (off) towards Shirley, like a man who has received a death blow. HAS ANOTHEN BEATE PROBESTED IN

OF THE TOURS - - THAT MAKES THE

學官型系統

399

408

INT. SHIRLEY'S BEDROOM. CLOSE SHOT. SHDRLEY. Shirley powders her nose, and then she studies her reflection in the mirror, smiling happily as she
thinks of white. Then she remembers his kiss she runs her fingers softly over her lips. Then she
catches eight in her mirror (but Mason's reflection
does not show in mirror) of Mason. Her smile fades instantly - her eyes widen a little, and then narrow as she wonders why he looks at her as he does. Then she turns around to face him - on her guard.

406

INT. HEW HOUSE. GLOSE SHOT TARREST. He to very cornect as he talks into phone, coring:

INT. SHIRLEY'S BEDROOM. CLOSE SHOT MASON. Mason stands looking at Shirley (off sc.) his face haggard, and then, as if numb with misery, he says:

"NOW I KNOW WHAT YOU'VE BEEN HIDING FROM ME."

THE SETTING THE THEODER. CLOSE STON AT PROPER meen to organy so be hears this. So thinks a moment

心的感

407

INT. SHIRLET'S BEDROOM. CLOSE SHOT SHIRLEY. A look of alarm flashes in to shirley's face, and with stiff lips, she marmure, "What do you mean?" When helding the same expression, she follows him with her eyes until he comes in to some slowly and stops beside her. The scene helds for a moment like a tableau, and then he says, as if the words were an effort for him.

and he torms to Shirley and earst

在去在於實際的學典。

A look of quick relief flashes into Shirley's face as she hears this, and she says, in relief, "Oh - -that!" Then she masks her expression quickly and hastens to say, "I didn't want to worry you, dear, It seemed better to do us we did." Then she questions him about the child. He starts to explain to her. Then, they both indicate that they have heard the phone ring by turning to look at a telephone doll which stands on the dressing table. Shipley takes out the phone and answers it, then hands the phone to

TI TLE

"PILD OUT IF CHITCH'S AT RIS

Basoning the phone away. Boy Mason gets a thought,

402

以200g ACM \$124 INT. NEW HOUSE. CLOSE SHOT AT WARREN'S WORK TABLE. Warren indicates that he hears Mason's voice on the phonen and he speaks in to the phone saying, a few words, then says:

408

TITLE

"THERY WAS ANOTHER DEATH FROM TYPHOID OUT HERE TODAY - - THAT MAKES THE THIRD THIS WEFK." to receiver and starts to somewit the phone book.

he to not really located up the muster the is just indona the pretends to dink it and again plake

403

SHIRLEY'S BEDROOM. CLOSE SHOT.
Mason at the phone. He is a little impatient as he says, "What of it?" Shirley turns back to the INT. mirror and focls with her hair.

409

LMT. WHITE'S AVARTHMENT. CLOSE SHOT PROFF OF A PABLE Just long enough to optablish the phene - them a pillow comes into ocene and knowles the phone over.

404

古心区: CLOSE SHOT WARREN. INT. NEW HOUSE. He is very earnest as he talks into phone, saying:

TITLE

"THERE WERE A COUPLE OF REPORTERS OUT HERE TODAY. THEY SPENT THE WHOLE NOON HOUR WITH THE FOREMAN."

INT. SHIRLEY'S BEDROOM. OLOSE SHOT AT PHONE.

Mason is enery as he hears this. He thinks a moment
then barks into the phone:

TITLE

The little "WHIRE'S WHITE!" He continue this

406

411

INT. NEW HOUSE. CLOSEUP WARREN AT PHONE.
Warren shakes his head that he doesn't know, and then
says, "I don't know - I tried to get him at the office
but he wasn't there."

her hair as and serouse. "I don't care who hears me!"

words out rapidly in a fary

in with region and rior come to him; on

407

412

INT. SHIRLEY'S BEDROOM. MEDIUM CLOSE SHOT.

Mason goes up in the air as he hears this. He says,

"All right, I'll attend to it." He hangs up the
receiver and sets the phone down with a bang. Then
he turns, takes a few steps up and down as he turns
this new situation over in his mind. Shirley is
putting the phone away. Now Mason gets a thought,
and he turns to Shirley and says:

TITLE

"FIND OUT IF WHITE'S AT HIS

418

INT. SHIRLEY'S DALLOWS TOOSE SHOT SHIRLEY.
Shirley's oyer are wide as she listens closely - - them they narrow coldly. She listens intently
on she hears Lurotte.

408

INT. SHIRLEY'S BEDROOM. CLOSEUP SHIRLEY.
Shirley hears the title, takes the phone cut again, and without thinking, lifts the receiver to give the number, then she catches herself - looks(off sc.) to see if Mason has caught her blunder - hangs up to receiver and starts to consult the phone book. She is not really looking up the number she is just going through the motions with an eye off towards hason. She pretends to find it and again picks up the phone and speaks into it.

TITLE

"THE LIEF'S BOSY."

409

INT. WHITE'S APARTMENT. CLOSE SHOT PHONE ON A TABLE
Just long enough to establish the phone - then a
pillow comes into scene and knocks the phone over,
the receiver coming off the hook.

Leson flagous importantly on he thinks how important

QUICK DAP DISSOLVE TO

Lirette is going like a whirlwind, bawling White out - he's on the defensive trying to explain, begging her to keep quiet as he says, "Keep still - you'll have the neighbors in:" He pantomines this action, putting his hands to his ears. She tears at her hair as she screams, "I don't care who hears me!"

411

INT. WHITE'S APARTMENT. CLOSEUP LUBETTE.
She is screaming her words out rapidly in a fury
of temper.

LE LES MAN MARKET PROVINCE PURE MARK

型定型监区

"THIS IS IMPORTANT, ISN'T IN FIGHARD? SCULIN'T IN HE SETTER FOR US TO GO AND SEE HIM!"

412

INT. WHITE'S APARTMENT. CLOSEUP PHONE.

Just a quick flash of the phone as it lies on
the table.

413

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.
Shirley's eyes are wide as she listens closely - then they narrow coldly. She listens intently
as she hears Lurette.

起学

As Hagen starts to go towards the door Chirley burries to be be slowed, pulls open the door, blood out a far mant and but start make book booken the freezing toble.

414

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.

As Shirley listens with narrowed eyes, Mason, who
is striding up and down impatiently, turns to her and
says, "What's the matter, can't you get him?" Shirley
comes back to herself quickly, hangs up the receiver
and turns to him and says,

TITLE

"THE LIEE'S BUSY."

Meson fidgets impatiently as he thinks how important it is that he get hold of White at once.

the act a fat they down -- throwing every thing were now gay

ner worder no at third. This or mist at the first the full designe the periods arkition, bruing to real at her be stop. The its solling a mile or mission as the through this pay.

418.

INT. SHIRLEY'S BEDROOM. CLOSEUP SHIRLEY. She is doing some quick thinking trying to dope out a way to get to White's apartment - then the solution comes to her. She looks toward Mason, and then putting on an expression of wifely concern she gets up from scene and exits towards him.

416

INT. SHIRLEY'S BEDROOM. CLOSE SHOT. kiason takes a step up and down, impatiently waiting until he can call again. Shirley comes to him, and with pretended wifely concern she says to him:

TITLE

PARS IN

"THIS IS IMPORTANT, ISN'T IT RICHARD? WOULDN'T IT BE BETTER FOR US TO GO AND SEE HIN?"

The ambies a few stops in the wrong direction while Hason onks the clave or man where Phite's spartment is. Hence

419-

Mason thinks a moment, and then pleased with her advice, gives her a little pat on the shoulder as he nods and says, "You're right. That's the best thing to do". Then he says, "I'll get my things," and turns out of some. Shirley looks after him with a little smile of satisfaction, then she turns towards her closet.

INT. SHIRLEY'S BEDROOM. As Mason starts to go towards the door Shirley hurries to her closet, pulls open the door, takes out a fur coat and hat, starts back towards the dressing table.

FADE OUT

422. IST. APARTHESET CORRESPOR - CLOSE TO BOOK

closing the door extor time

Mason and Shirley both jump back from the door, then look at each other questioningly.

422.

INT. BRIDE'S APARTERE

har hunde on at White. Thise's back up against the wall dodging the various articles, trying to yell at her to stop. She is yelling a mile a minute as the thrown Shings.

MIN. AUSTIMENT CHIEFFOR . THERE SHEET AND THE

remarking, a right has accompanied by her publishing

INT. APARTMENT COMMINGS - CLOSE TO TOOR

PADE IN - INT. APARTMENT CORRIDOR - The appropriate the remains 418.

128.

造岩塔亚

419.

426.

The elevator comes up --- door opens --- Shirley steps out. She ambles a few steps is the wrong direction while Mason asks the cleva or man where Phite's apartment is. Mason tells him --- Mason starts that way, then calls to Shirley as he says. "The man says it is this way." She says "Ch", rather broadly, and turns to go with Mason. They start towards White's door. Shirley's been putting on an act of not knowing where the apartment is.

White hears the bell --- Lurette pays no attention to it, and the goes on yellings . Thise weses right shrough at her, bells her there's someone at the coor. He clays his hard over her month. The jorks every from him and yells out, "I don't give a dumm if the whole town oping in!" with es the bloke not.

INT. CORRIDOR APARTMENT - CLOSE TO WHITE'S DOOR.

Mason and Shirley come into the scene. Mason steps to read the name plate just to be sure. He just starts to reach for the bell.

THY. WELTHIS BEEN OUS

White room is from the other room corrying Lurette, who is hrews her on the bed ----INT. THITE'S APARTMENT - CLOSE SHOT AT DOOR. TO DE MAN BE GROWN 420.

> Vace of flowers is thrown in temthe scene --- strikes the door --- the vase breaks. as he says. "Now not so, and got so right wer you open your trap and I'll bill you." this cost her, --- she floys over on the bed in tears. To turns and hurries out of the room

INT. APARTMENT CORRIDOR - CLOSE TO DOOR 481.

> Mason and Shirley both jump back from the door, then look at each other questioningly.

INT. THIRE'S ADARTHED

thite closes the door after his from the bedreen and gives INT. WHITE'S APARTMENT - new starts to do a quick plak-up. He grabe 422.

Laretto is in a fury --- throwing everything she can get her hands on at White. White's back up against the wall dodging the various articles, trying to yell at her to stop. She is yelling a mile a minute as she throws things.

closing the door after him.

Impationally Mason righes the bell again --- Stirley in listanice, a little tennamene in her attitude. CONTRACTOR OF THE PROPERTY OF

NEW CONTROL PART THERE ARE A PERSON RELIEF WILLIAM AND

ing, prince & Adamsing - Police Shop

white closing the decr. Mason is in the room giving a a around the room. Thirtey expells off at a different angle, also locking the room over, colding, this downe't know what to do. Then heach turns tooks do him and thise playle towards Massan.

INT. APARTMENT CORRIDOR - CLOSE TO DOOR 423.

Mason and Shirley both hear the uproar inside the room.

Mason turns to Shirley and pantomines his notion as he
mays. "You had better wait for me downstairs in the ear."

Shirley gives a little laugh an she mays, "why, no. it's
all right, I woulth you." As she speaks she reaches out and pushes the bell.

INT. THITE'S APAREIMT . 424.

EFF.

453.

688.

425/

在250%。

402.

White hears the bell --- Lurette pays no attention to it, and she goes on yelling. White wates right through at her, tells her there's someone at the door. He claps his hand over her mouth. She jerks away from him and yells out, "I den't give a dam if the whole town comes in!" With that he grabs her up is his arms, and as she kicks and fights, he runs into the bedroom with her. THE PARTY OF THE P 

-- there is a derivate relief to it as he heart Hopes says

tirtis this safe chair tens recentury, because death death, he

INT. WHITE'S BEDROOM

INT.

White runs in from the other room carrying Lurette, who is kicking around and fighting. He throws her on the bed --back his fist as he threatens her viciously --- tells her shut up or he'll break her neck. (language to be supplied Mr. Flood) She starts to argue, he threatens her again as he says. "Now get me, and get me right --- you open your trap and I'll kill you." This cows her. --- she flops over on the bed in tears. He turns and hurries out of the room closing the door after him.

INT. WHITE'S ANARCHENT - GROUS MEST

公司的现在分词 经基本证明 医外部

INT. WHITE'S APARTMENT 426.

White closes the door after him from the bedroom --- gives a desperate took around the room -- smoothes his hair back quickly, then starts to do a quick pick-up. He grabs up pillows, throws them on the couch --- sets the 'phone up straight.

INT. APARTMENT CORRIDOR - CLOSE SHOT AT DOOR

Impatiently Mason right the bell again --- Thirley is listening, a little tenseness in her attitude.

INT. WHITE'S APARTMENT - FULL SHOT 430.

White closing the door. Mason is in the room giving a 1 around the room. Shirley strolls off at a different angle, also looking the room over, coldly. Thite doesn't know what to do. Then Mason turns towards him and White starts towards Mason. CLOSE SHOT AT TABLE

0

White neas with persons glacess of

INT. WHITE'S APARTMENT Leside the table felking to Shite about the 428.

433

458 -

White gives a desperate look towards the door as he hears

INT. WHITTHE helicanses of the door, straightening his clothes as he
then starts for the door, straightening his clothes as he
then starts for the door, straightening his clothes as he
special towards his head, share not only says and his pages around the
room and then shakes his head, starting to talk immediately
about the business at the trace. White's expression changes. 431. 454.

There is a certain relief in it as he hears Mason says

-there is a certain relief in it as he hears Mason says

INT. WHITE APARTMENT FLOTENSHOE Mison modding his head, he

casts nervous glances off towards Mairley.

White opens the door just part way - Mason pushes it

White opens the door just part way - Mason pushes it

open wide from outside and steps in to the room. White 429.

open wide from outside and steps in to the room. White gives way a few steps, looking at Masen in amazement. The quick thought going through his mind that Mason may the quick thought going through his mind that Mason may like the good has be followed in with his eyes and the party of the pa 表別答。

As she otarte to straighten up --- OUT

as she looks down at the shaker.

LET. THISD'S APERSHED . CLOSED SHIPLES

INT. WHITE'S APARTMENT - FULL SHOT 430.

INT. White closing the door. Mason is in the room giving a look around the room. Shirley strolls off at a different angle, also looking the room over, colding white doesn't know what to do. Then Manga turns towards him and White starts towards Muses, down to get the shaker. The table is between them and he down't know what it is she is picking up.

INT. WHITE'S APARTMENT - CLOSE SHOT 431.

White enters the shot to Mason, and nervously says, "Won't you sit down?" Mason gives just a brief glance around the room and then shakes his head, starting to talk immediately about the business at the tract. White's expression changes—there is a certain relief in it as he hears Mason says—there is a certain relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears while it is the relief in it as he hears w

INT. WHITE'S APARTMENT - MEDIUM CLOSE SHOT - SHIRLEY 432.

Shirley is looking around the room coldly, noting every article out of place, looking off towards the bedroom door and then back at white (out of scene). Then she starts strolling around the room in a direction which will bring her up behind Mason for later scene.

INT. WHITE'S APARTMENT - CLOSE SHOT AT TABLE 433.

> Mason stands beside the table talking to White about the tract business. White node with nervous glamess off at Shirley and back at Mason. Mason speaks emphatically as he says: "From now on keep all reporters off that lot." White mode in answer. world of morning in the way since were it. The personal abtractor third cattentine of thest members as were the market

in layer at her, passely, no by goth what also wouse, for INT. WHITE'S APAPTMENT - CLOSE SHOT SHIPLEY 434.

PERSON

as she strolls into scene at end of table, looking around the room.

你也 別位產業局 泡線 名称一部出来而立

believed the producty story

the or there are in the

m's limb of thought for

bim and says with a sweat

esture that kapels the abelier from the table. 435. INT. WHITE'S APARTMENT - CLOSEUP OF SHAKER ON FLOOR.

基础等。 1923年至8代金。在2016年1926年第一年至2018日12年,在1916年1926日

THE REPORT OF THE PARTY.

Shirley's feet come in to the scene, one foot hits the shaker, the feet stop and draw back. The shaker is broken.

Contabon Lin Ville ha weenen his arm out in a

Ander Inlie in Ancie, figure along mant marries in its corre INT. WHITE'S APARTMENT - CLOSEUP SHIRLEY 436.

You have that The Day Coulder 436. as she looks down at the shaker.

THE WEIGHT APARTHMENT - STORE 437. INT. WHITE'S APARTMENT - CLOSEUSHOT GROUP

> Shirley in the fereground is looking down at the shaker --Mason talking to white. White looks towards Shirley, just as she stoops down to get the shaker. The table is between them and he doesn't know what it is she is picking up. As she starts to straighten up --- CUT as he puls the species with at the india write entry with a new your surface of the second of the se

e north of mousing in her told eyes as the says to horself. "Be it becam's matter, does it?" This engals her isob. INT. WHITE'S APARTMENT - CLOSEUP SHIPLEY Show Shirley Sores South San 438.

The Editor of the second the second to

She comes up into seems with the shaker. She is looking at it. There is a bitter smile on her lips. Then she looks at White (past camera) with cold murder in her eyes. She starts forward out of seems. eyes. She starts forward out of scene. 

LETTER BUT BUT THE REAL PROPERTY IN LINE WHEN THE WALLES AND THE

, which write to have a time a territory will be able to be

INT. THITE'S APARTMENT - GROUP OR SERVE AT DOOR

Mason talking to White, white matching him, shirley comes formand to the table .-- sets the chokey down commandly, then exter a quick glances to see if Mason is underly, she starts to shove the sheker slowly tounds this to, a world of meaning in the may she does it. The meyonest attracts White's attention of first -- he nees the sheker then looks at her, posicity, as he gate what she means, the meyonest attracts Mason's attention. It o gives the sheker hust a command attracts Mason's attention. It o gives the sheker just a command glance, then turns books to White as he says:

TITLE:

444.

655×

PRANE UP, NO MATTER WHAT IT GOST ."

as Mason finishes his title he sweeps his arm out in a gesture that knocks the shaker from the table.

INT. WHITE & APARTMENT - OLOSEUP AT FLOOR

thaker falls is to the flow nlong, each engroused in their herself and keep Hases from knowing how she feels. Mason looks out of the window, satches sight of the jewelery store see than leans forward to speak to the driver. Shirley pays no at tention to this. why sine too, when when

INT. WHITE'S APARTMENT - OR OUP 441.

> The falling shaker interrupts Mason's line of thought for a moment. He stoops quickly and picks it up --- looks down at it in his hands and then says absently:

"I'M SOFRY --- I'LL GET YOU ANOTHER." TITLE:

one was he has been remy gotton a to reek haran.

an he puts the shaker back on the table write says with a nervous mails and a genture, "the that's sail right, don't bother --- it doom't matter." "The looks of mitte with a world of meaning in her cold eyes as she says to herself. "So it doesn't matter, does it?" Thite catches her look, and knows it's all up with him. Then Shirley turns towards Mason --- me ves a step towards him and says with a sweet smile of wifely concern. "If you've finished dear, --- shall
we get" Masan turns to her and says "Yes, I'm ready."
Then as he starts out of scene beside Shirley, he gives
Onear a last instruction. Ower wees, "Yes, sir, yearly."
and harries on out of scene ahead of him towards the dear. breath and them lets it out slowly.

hundberchief into a tight straing and wrape it around har finger as she goes hack over in her mind the scous in

Thite's apartment.

INC. JENELESK NYCHE - CLOSE SEIGE INT. WHITE'S APARTMENT - MEDIUM CLOSE SHOT AT DOOR 442.

> White hurries in to the scene to open the door. Mason and Shirley enter. Shirley's attitude is one of being very much with Mason Mason speaks a last word to White. Shirley stands beside the door, waiting for White to open it, and as White opens the door she goes on out, her head lifted and without a glance at him. Mason catches this, thinks his wife is offended because of the general condition of the apartment and what it indicates, and he gives White a glance as much as to say, "I'm afraid you're in disgrace with my wife, because of your conduct." White knows darned well that he is, but for a different reason. He smiles whamefasedly. Mason goes on out. White closes the door and sinks up against it, weakly as he thinks, "What a day?" enxious. so long as it's a go

one as if he had just gotten a bright idea."

the Lines of the man, desire this were the

ploase, says, "for Mr. Manon," PADE OUT w book to the ease again --- looks over the shakers, and then picks out

443. FADE IN - INT. MASON'S CAR - BACK SEAT -

STATE STATE STATE WAS

around is his haste.

Mason and Shirley are riding along, each engrossed in their ewa thoughts. Shirley is having a hard time to hang on to herself and keep Mason from knowing how she feels. Mason looks out of the window, satches might of the jewelery store and then leans forward to speak to the driver. Shirley pays so at tention to this.

"THE OF THE PERSON DESCRIPTION OF THE OWN.

EXT. STREET -

TITLE:

INT. JEWN

位置如此25年

dag.

467 ...

-038-

是400元

The car slows up and comes to a stop at curb in foreground.

Mason gets out and then turns back to Shirley and says,
very briefly, "I'll just be a minute, dear." Then he
starts back down the street towards the jewelery store. to the choker which is on the card in front of bin, and he

reaches out and picks it upond looks at it, turning it

445. INT. MASON'S CAR - BACK SEAT

> Now that Mason is gone. Shirley relaxes from the strain of having to mask her feeling from him. She takes a long breath and then lets it out slowly. She t wists her handkerchief into a tight straing and wraps it around her finger as she goes back over in her mind the scene in White's apartment.

INT. JEWELERY STORE - CLOSE SHOT

stedying it.

Mason is at the counter. He says to the cherk, "Pick me out a good socktail shaker." The clerk knows Mason and is very affable as he says. "Yes, Mr. Mason". Mason feels in his pecket for a card and ren and them says:

TITLE:

449 x

SEC.

482.4

455.

mode and walks are to this address. We have the thirty.

He starts to write white's name and address on a card. The clerk turns towards the case behind him where there are several shakers among other silverware and then he turns back to Mason and says in his best salespenan's manner.

"Just a plain one, Mr. Mason, or something --- " Mason interrupts him as he glances up from his writing, and with a gesture of his hand says, "Ch. anything, anything, so long as it's a good one." The clerk, very anxious to please, says, "Yes, Mr. Mason," and turns back to the case again --- looks over the shakers, and then picks out one as if he had just gotten a bright idea."

INT. JENERAL STORE - CLOSED SHAKES ON COUNTER

A few foot of the shaker then

INT. JEWEBERY STORE - CLOSEUP CLERK DAR DISSOLVE TO 447.

> Clerk takes the shaker from the case --- turns around to camera and he sets it down on the counter and says, very anxious to please, "Here's a very nice one, --- then says:

TITLE:

IET. THI

TITLE :

A daplicate of the STACT DUPLICATE OF THE ONE I scene are around this chot)

INT. JEWELERY STORE - CLOSE SHOT MASON 448.

> Mason is writing on the card. As he hears this he glances up at the clerk as he says "Huh?" Then his eyes go down to the shaker which is on the card in front of him, and he reaches out and picks it upand looks at it, turning it around in his hands.

The are the table to the term of the second temperature and the extended to

the second and the thirty blanches and make a second of the

ornelian har, and their ex the effect him a Trie

INE JERKLERY STORE - OLOGE SHOT COURTER

as he finishes his bitle Hasen picks up the card and tears 3 by while the clark hastens to do his bidding. Establing The bloom Bases really trades of her gails on more wall configuration have from her beauty trades from the landstrations issue to be saided a finished

Secusalities.

3

484×

INT. JEWELERY STORE - CLOSE SHOT At COUNTER

Mason looks up at the clark and make. "Ers. Mason bought one like this?" Very anxious to make the good the clark nods and smiles. Mason mets the shaker down thoughtrully, studying it. gote into the car, sits form beside bar and the car aterts gives a libble start, glanding towards. forward. Shirley Mason, quickly putting on the wash again . Mason smiles eddly as he puts the box in her lap and soys:

INT. JEWELERY STORE - CLOSEUP MASON 450.

> as he studies the shaker thoughtfully Then she glanges fown at the ber indifferently, having so inkling of what it contains. Mason gestures towards it as he says, "Go on, open it." She reaches down to the bex.

INT. JEWELERY STORE - CLOSEUP SHAKER ON COUNTER 451.

INT. MASOA few feet of the shaker then

Her hands come in to seems an LAP DISSOLVE TO spart on the The also losing the lift on which there are the works.

Thought and Co. With the pickage of the phonesat undermosts. Then her hands lift the lift the sea, disclose.

INT. WHITE'S APARTMENT

452.

A duplicate of the scene of Shirley shoving the shaker across the table towards White (The edges of the previous scene are around this shot)

SEED INCLUDE OF COMES 455.

456

Mason is watching Shirley with an odd suite . The recognizes INT. JEWELERY STORE - CLOSEUP MASON THE ATTENDED TO A THE ATTENDED

the bride in Clarest as he

453.

His eyes take on a hard expression and he puts the top on his pen, and then as he puts his pen away, he says: TITES!

She forces "WHAT IT UP --- I'LL TAKE IT WITH ME." TITLE : and then at the shaker, and then says, "Yes --- I den't know --- yes. In 197" Eason's eyes sarrow as he wissen she forces a s studies her, and then as the gives him a frightened guilty glance he smiles very blandly and mays with protonded inngeense.

INT. JEWELERY STORE - CLOSE SHOT COUNTER 工學 week 华王尔兹平安 王安平

As he finishes his title Mason picks up the card and tears it up while the cleak hastens to do his bidding. the shaker any longer, the picks up the hox and offers it to him. He sailes oddly, vatching her out of the paragraph his eyes. He takes the hox, puts the lie on it. Thirley draws back into the corner, as if she were trapped, not knowing whether Mason really known of her guilt or not, and suffering more from her uncorpointy than if he made a direct adequation.

IST. MATON'S CAR - BACK SEAR DOT --- MAGNATION Section. This carries 455.

Shirley is very nervous and resiless, not because she is waiting for Mason but because of her enforced inactivity. She twists her handkershief around and around, suffering from the inability to give way to her feelings. Then Mason is seen coming up to the car carrying a box. He gets into the car, sits down beside her and the car starts forward. Shirley gives a little start, glancing towards Mason, quickly putting on the mask again. Mason smiles oddly as he puts the box in her lan and save: oddly as he puts the box in her lap and says:

TITLE: "SEE HOW YOU LIKE THAT " house has been

Shirley glances in, surprised, her mind still on White. Then she glances down at the box indifferently, having no inkling of what it contains. Hason gestures towards it as he says, "Go on, open it." She reaches down to the box.

INT. MASON'S CAR - CLOSEUP BOX IN SHIRLEY'S LAP 456.

on impositous little flips

Her hands come in to seems and rip the paper spart on the box, disclosing the lid on which there are the words. "Pheasant and Co." with the plants of the pheasant underneath. Then her hands lift the lid off the box, disclosing the shaker in its nest of tissue paper.

EN SPATES HOFIED IN TORIORSON,

COMPINUATION OF SCENE 455. 30 Fitto --- but Ann, wommalike, wants to read all

學工學工學工

Mason is watching Shirley with an odd smile . She recognizes the shaker --- is startled and afraid to look up at him. He says:

TITLE:

"IT'S JUST LIKE THE ONE HE HAD --- ISN'T IT?"

THE SHOUS JUNE HOW MICH THESE PARTED RECH.

Shirley begins to get the feeling that she's trapped, and she forces a nervous smile, as she glances at him quickly and then at the shaker, and then says, "Yes --- I don't know --- yes. Is it?" Mason's eyes narrow as he gimess studies her, and then as she gives him a frightened guilty glance he smiles very blandly and says with pretended innocence.

TITLE:

"I WAS LUCKY TO FIND IT --- WASH'T I?"

Shirley again glances at him quickly, then trying to hide her agitation, she nods eagerly, very nervous as and says: "Yes, yes", and then as if she couldn't stand the sight of the shaker any longer, she picks up the box and offers it to him. He smiles oddly, watching her out of the corners of his eyes. He takes the box, puts the lid on it. Shirley draws back into the corner, as if she were trapped, not knowing whether Mason really knows of her guilt or not, and suffering more from her uncertainty than if he made a direct accusation.

FADE IN - INSERT

Newspaper --- magazine section. This carries a picture of Mason's new home --- a picture of Mason, and a drawn sketch of Victory City with a big spectre hevering ever it. This spectre is drawn like a hooded figure of Death. Across the top of the page runs the headline in bold type.

WILL MASON EV RY OCCUPY HIS HOME IN TYPOID TRACT

There is a subhead which reads something as CLOSE SHOP OF MAID'S A follows: For a month the millionaire's house has been hands her a plication that he intends nowing in.

LAP DISSOLVE TO

INT. WARREN'S DINING ROOM - CLOSE SHOT

THE REPORT OF THE PARTY OF THE

ann and Warren are sitting at the table as if at breakfast, reading the newspaper together. They read for a few momen's and then ann turns to him, excited by what she has been reading, and says. "Is this true? Ise't he ever going to move in?" Warren answers, as he gives the paper an impatient little flip:

thing to probability his watch to his tookst. Adding

TITLE:

192, 1907

"THIS SHOWS JUST HOW MUCH THESE PAPERS KNOW. HE STARTS MOVING IN TOMORROW."

He throws the paper down on the table in disgust as he finishes title --- but Ann, womanlike, wants to read all about it, and she picks up the paper to continue, as gate it into a position to re-

FADE OUT

INCHES THE CHOICE SHOP of the torn bote fitted tegether on the table top. It reads something as THE LACTO TOLLOWS:

For the pake of the love you end manifered lignes me, I am begging you to meet me at the not it right to him. use to place to him

Mason's hands come in to acone and shove the secupe of

a wilk covers come in to see paveral tora l resphes in ass

ing, yes were - wall

450.

458.

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455.

FADE IN . INT. SHIRLEY'S BEDROOM - CLOSE SHOT OF

come is to spece -- reach in the basket and lift out several torn bits of paper. She puts them in her other hand, reaches in again, and takes out a few more bits.

LAP DISSOLVE TO

INT. SET HOUSE - HALL - CLOSE SHOP 465-

CLOSE SHOT OF MAID'S AND MASON'S HAND. Mood --- she starts to 460. She puts the scraps of paper in one of his hands, and he hands her a piece of paper with the other hand.

LAP DISSOLVE TO

INC. MEN HOUSE - DIG ROOM -450m

> Maise is justiputting his watch in his pooket, Shirley is opening the door as the news in. This room is now completely finished and there is furni-

INT. ROOM - MEDIUM SHOT - is not cerrootly placed as pet 461.

Mason is scated at a deak or table, fitting together the pieces of paper on the table before him. The maid has just turned away and is leaving the scene. (This is the maid scene in carlier sequence in Shirley's room)

INT. POOM - PROPERTY CLOSEUP MATON 462.

He is fitting the pieces of paper together --- now he gets it into a position to read word.

463.

INSERT: BOOK - CLOSE SHOT of the torn note fitted together on the table top. It reads something as as she looks follows: bagins to get the For the make of the love you once

sadding sod ligave me. I am begging you to meet me at the him and the new house at moon today. ing to her ressimile not to gloin to him

Mason's hands come in to scene and shove the scraps of paper up in to a little heap. LAP DISSOLVE TO

INT. HEW HOUSE - CLOSE SHOT -

of White's watch in his hand --- hands point to twelve o'clock. His hand starts to put the watch in his pocket. watches her a moment, and that is the adept of love-

master her if he can get her in to his arms. He stayes beviny do her.

INT. NEW HOUSE - HALL - CLOSE SHOT 465.

> Shirley's hand turns the door knob --- she starts to open the door to here y as if holding him off while

struggling for self mastery. He enters the space and Mitriey." Slowly she turns to look at bim.

INT. NEW HOUSE - BIG ROOM -466.

成型的。

675.

White is justiputting his watch in his pocket. Shirley is opening the door as she comes in. (This room is now completely finished --- there is furniture in it which is not correctly placed as yet —
the rug is stillerelled up, and there is no bric a brac)
Shirley takes just a few steps in to the room —— White
is watching her —— his heart in his eyes. Shirley
hesitates and stops, looking at him, with firm resolution
to stand out against him.

INT. BIG ROOM - CLOSEUP - WHITE 467.

He puts all of his pleading and yearsing for her into his eyes, holding her eyes (off scene) without saying a word.

INT. BIG ROOM - CLOSE SHOT SHIRLEY 468.

INT. HER MOUSE - MAG ROOM - GLOCK M

as she looks straight past camera towards white. She begins to get the effect of his silent pleading and is fascinated like a bird with a snake. She sways towards him and then pulls back, trying to cling to her resolution not to yield to him.

INT. NEW HOUSE - BIG ROOM - THE DOOR

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基型品。

Shirley is trying to eling to her resolution to held out against white, and her head is turned away from him. He watches her a moment, and then like the adept at lovemaking which he is, he realizes that he'll only be able to master her if he can get her in to his arms. He starts towards her.

ik rolex from the

INT . NEW ROUSE - BIG ROOM - CLOSE SHOT SHIRLEY 470.

INT. HET HOUSE - BIG ROOM - PULL SHOW

Her head is turned away as if holding him off while struggling for self mastery. He enters the scene and takes her by the shoulders and says. "Look he at me. Shirley." Slowly she turns to look at him.

IMT. NEW HOUSE - BIG ROOM - CLOSEUP SHIRLEY

The back of White's head in scene. Shirley looks straight into his eyes with resentment and then slowly her expression runs the gamut of wounded pride, humiliation, lost faith. Then as the tears come into her eyes her expression is one of helpless pleading.

whate goes voller fith four on he entoling these expenses INT. HEW HOUSE - BIG ROOM - CLOSEUP WHITE 472/

as he gazex into her eyes with all the pleading in the world. (the back of Shirley's head in the shot)

INT. NEW HOUSE - BEG ROOM - CLOSE SHOT - hing Macad, persiyand with 473.

IBT. BER ROUSE - BIG ROOM - CLOSE SHOP

CARL WEST STATES OF STATES

The scene holds like a tableau for a moment --- then hite gathers her in to his arms. She struggles against him for a moment in a last defense against him. Then, with sudden abanden, she realizes to his embrace. His lips close over hers. Her cape slips from her shoulders to the floor. 474. INT. NEW HOUSE - CLOSE TO HALL DOOR

Mason stands in the doorway looking off at Shirley and White with a poker face.

475. INT. HEN HOUSE - BIG ROOM - FULL SHOT

Mason stands in the doorway witching them with an inscrutable expression. Then, as they must relax from the embrace they sense his presence and turn towards him. There is a quick gasp from both of them, and then guiltily. Shirley picks up her cloak hastily, and wraps it around her.

476. INT . NEW HOUSE - BIG ROOM - CLOSE SHOT MASON

EXT. BARK BULLDING - LOND BEIGH

INT. MANOR'S NAME OFFICE ...

603.

4818.

4117 ...

He watches them with a cold inscrutable face, and then he starts slowly forward out of closeup, like a meance.

Pive or six official looking non."

477. INT. NEW HOUSE - BIG ROOM - CLOSE SHOT SHIRLEY AND WHITE.

Thite goes yellow with fear as he watches Mason approach him (out of seems) Shirley stands, paralyzed with fright.

(This is to be out in to scene 481.

478. INT. NEW HOUSE - BIG ROOM - CLOSE SHOT

as Shirley and White stand watching Mason, paralyzed with fear. Mason enters scene, stops in front of them, looks from one to the other with cold contempt, then he reaches out, takes hold of the front of White's clothes at the neck, pulls him a little closer to him, and then throws him out of scene contemptuously. Then he turns and looks at Shirley with cold contempt for a long moment, and then he turns on his heel and strides out of scene.

machinically to his over car which is standing at the early. About to get in when the newsboy rems up and his tries to

soil him a property of the expent which is military account

INT. NEW HOUSE - BIG POOM - PULL SHOT 479.

STO. MANOR'S BEE HOUSE - GLOSE SHOT AT CAR.

SECTION OF STREET STREET, STREET STREET, STREE

ok at the paper which the Mason is staiding towards the door. White cowers on the floor where he has been thrown. Shirley stands immovable, like a statue. Mason goes into the hall.

through the fall being policy and sunder the person.

Marennar with headline

480. INT. NEW HOUSE - HALL

INSER'S.

455.

486\*

667 .

Mason comes in to the hall, closes the door behind him, and then his whole attitude changes. He sinks back again st the door like a broken man as if all happiness had gone from him. Then slowly his head bows, his shoulders drooping he starts toward the front door with uncertain steps.

EXT. BANK BUILDING - LONG SHOT 481.

into the par ... Doors are closed and crowd of about twenty-five people are around. Five or six hurry up to steps and try to get in, and are informed by those waiting around that the bank is closed.

481a. INT. MASON'S BANK OFFICE -

EXT, HEN I

Five or six official looking men. Warren --- five or six of the men who were at the meeting. They are grilling warren and this board of directors. Old Dane is in the room. Evyery now and then he jumps up with some remark and is firmly put down by those questioning.

NEEL CHEMICAL AND WAY THE

erion , but Except falls his to

NAPE OUR

in the contract will write and to

(This is to be cut in to scene 481.

EXT. NEWSPAPER OFFICE - DELIVERY DEPT. 482.

HIT. HIS ROUSE - CLOSIA MINU OF PART

blocking out the seese.

· upunka to the driver-Kids getting their papers and running off in different

BXT. MASON'S NEW HOUSE -483.

Mason comes out brokenly, like one in a daze, walks mechanically to his own car which is standing at the curb. About to get in when the newsboy runs up and kin tries to sell him a paper.

EXT. MASON'S NEW HOUSE - CLOSE SHOT AT CAR. 484.

Mason reads the person.

He is about to ignore the boy when something the little boy says makes him turn and look at the paper which the little boy has shoved under his mose. He buys the paper, and as the boy runs out he reads: extras, runs into seems and jumps up on the running board

orging his papers. Mason draws both inside the ceb, but svidently asks for a paper for he reaches out his arm, giving the kid some comey and taking the paper.

485. INSERT:

Newspaper with headline

MASON INVESTMENT COMPANY CLOSES ITS DOORS. (There are subheads to the effect that those who bought homes through this company are demanding their money back.)

CONTINUATION OF SCENE 484. Spaper with headling

INC. TAKE

CONTRIBUT

EXT. ST

Mason reads a moment, then looks up with a hunted expression, then starts to get into the car. --- thinks, stops himself --- steps back from his car --- looks at it, then looks back fown the street towards his taxi (out of scene) and then speaks to the driver (off scene) and says: "Go on home. "cress 400-

Missons Alam -- herror -- Tright, comes into Manon'o face as he reads. Then he leans forward to look out at

EXT. NEW HOUSE - (ANGLE TAKES IN BOTH MASON'S CAR, AND TAXI, AT SOME LITTLE DISTANCE BEHIND IT.) his feet and he war inke 486.

> Mason finishes his order to the driver and then starts rapidly to the taxi. Mason's own car starts on out of scene.

EXT. NEW HOUSE - CLOSE SHOT OF TAXI 487.

NYO, MARCH'S HOUSE - LONG CHOY

Mason enters the scene rapidly --- speaks to the driver--telling him to take him to the Mason Investment Co. Then
he gets in --- slams the door, and the taxi turns out of scene.

A mounted cop rides up to the text and orders driver to

FADE OUT

FADE IN - EXT. BANK - LONG SHOT 488.

> The crowd around has grown to enormous proportions. Police-men, both mounted and afoot, trying to keep order and allow traffic to get through the crowd, which is milling around A taxicab pulls up at the curb in the f.g. completely blotting out the scene.

Reporters, police, and onlookers grouped around the ground Mason's limeusine driver in we and they all rush out to-

多等等等

490a

405+

EXT. STREET - CLOSEUP TAXI

Mason inside of it cautiously looks out. His chis drops. He is stupefied. Them a newsboy, carrying a bunch of extras, runs into scene and jumps up on the running board orying his papers. Mason draws back inside the cab, but evidently asks for a paper for he reaches out his arm, giving the kid some money and taking the paper.

CONTRACTOR SEE LESSEE HE SEE BLUE WILLIAM DE SELECTION DE LES

INT. TAXI 190.

Mason reads the paper. Make and mot law is religious. They

tion trying to restore order.

LATER STORY FOR MEN STORY

INSERT:

Newspaper with headline

WARRANT ISSUED FOR MASON'S ARREST.

the mounted police ride in among

PAGE IN 2 CALLAND TO IN AN ASSOCIATION OF LONG

CONTINUATION OF SCHEE 490. ORETS MAGITET OF ORDER THE TREUTES AND

timener Alarm --- herror --- fright, comes into Mason's face as he reads. Then he leans forward to look out at his bank which he has thought the monument of his success. Then a look of terror comes into his face and he shrinks back in the cab.

492.

EXT. STREET - The window towards the house --- sees all means of

achegic blocked, and he simple driver to turn. Driver A mounted cop rides up to the taxi and orders driver to move on. Driver starts to argue . but Mason tells him to move on. Driver says "O. K." and pulls out.

LOUG SHOT TRUE INSIDE GROUNDS.

EXT. MASON'S HOUSE - LONG SHOT 493.

There was made by by see concepts

Reporters, police, and onlookers grouped around the grounds Mason's limousine drives in me and they all rush out to-wards it, swarming around it so that the driver has to stop.

is not been so so may, and

1.4

Enxions completes its turn and rees up the street like mod.

THE CORAL IN ASSIST BANDS Vignatte on worker

EXT. DRIVE - CLOSE SHOT - AT MASON'S CAR 494.

BEE. LESTE POBOE. CLOSE DECE

The reporters, cops and onlookers gang around the car. A cop forces his way through the crowd -- looks to see if Mason is in the car -- tells the crowd that he isn't. He swings on to the running board and tells the driver to go on. Crowd separates to let the car through.

EXI. BANK - FULL SHOT 495.

流流流流散型

模型型

The crowd has become a mob and mob law is rulling. They start throwing rocks. The mounted police ride in among them trying to restore order.

FADE OUT

FADE IN - CAMERA SET UP IN MASON GROUNDS - LONG SHOT - SHOOTING TO-WARDS THE FENCE AND STREET. 496.

THE RESIDENCE THE TRUE

has enver occus and start into hetcl after back

REporters and onlockers scattered around the grounds in groups, gardener trying to run them out --- they laugh at him. Mason's taxi is seen beyond the fence coming along the street.

AKELY SHOT THROUGH IRON FENCE. 497.

> Follow the taxi as it circles the grounds. Mason looking out the window towards the house --- sees all means of entrance is blocked, and he signals driver to turn. Driver obeys. obeys.

LONG SHOT FROM INSIDE GROUNDS. 498.

Taxicab completes its turn and goes up the street like mad.

Ann at deale moleton logaley of live LoBride - the two reporters

come to proud and stall at the sounder for a newanty watching her coveruly. MrgdoBride tells Aun Room 18" and tells her to go up - Ann emits from acone, the repostters employee looks one of them jerks his book for the other to go out and notify the police - the other starts out tours stract, the first one walks by the deak.

499 INSERT TELEGRAM IN ANN'S HAND. Vignette on words.

holding coto hisself with a great effort - his eyes put-

"For Victor's sake come to Primrose Hotel and ask for John Raynor. Mason ditting at upper on his court - be white restronly

debly dilate with rear se he gives a co LAP DISSOLVE TO BELL

ed wanted to have be

EXT. ANN'S PORCH. CLOSE SHOT. 500

> Union boy, waits. She looks up at him and says "There is no answer"- The boy starts down off perch. and Ann goes back into the house. - shuts the door.

501 EXT. AND S HOUSE AT STREET.

Western Union boy enters the scene starts to get on his bicycle. Two reporters hurry up to him - start to question him - the boy answers indicates he does not know much about it - then rides on. The reposters talk together hurriedly, and then look towards the house.

Terrorised - his eyes shifting nervously - then he given a nigh of relief as he realizes is in only the wind blowing She castein, thougho gives a color start again as he hears

157. PRINCOR BOTHL BROWN CLOSE SHOW MER FADE OUT.

memore knoesing as the deer a abject fear comes into his FADE IN. as he looks towards it, he thinks calckly for a mamont

502

to do - starke to time footles -EXT. PRIMEROSE HOTEL. MED. SHOT.

> Shot just long enough to establish the location - Ann enters scene hurrying - goes into hotel - she has just entered when the two reporters who havebeen following her enter scene and start into hotel after here

As Mason sound into scene - Rearful - least alose to door on he linters then nerving blonell he opens the door

503

Ann at deak making inquiry of Mrs McBride - the two reporters come in scene and stall at the counter for a moment, watching her covertly. MrsMcBride tells Ann Room 12" and tells her to go up - Ann exits from scene, the reposters exchange looks one of them jerks his head for the other to go out and notify the police - the other starts out toward street, the first one waits by the desk.

504 INT. PRIMROSE HOTEL ROOM.

53.0 m

Mason sitting slumped in his chair - nerves are all shot with the tension of his situation - he shifts restlessly holding onto himself with a great effort - his eyes sud-debly dilate with fear as he gives a quick turns - looks off

Tion he finishes his bitte wer looks at ima pleadingly.

"Proving no that you will do that." And sole guietly

says. "Provide so that you will no indi-that the will --- a great look of relief comes to Mason. T INT. PRIMROSE ROOM. (FROM WASON'S ANGIE.) 505

Curtain cupboard for clothes in the curtain moves slightly with the little breeze

As finishes title, him note mean quietly that the will bry. Then she suys, "Day what of you?" With the thought of himself a branchion comes to Mason --- a desperate

Wills a housed foole to his eyes --- no he soys;

look comus into his dyes. 506 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT WINDOW.

The window open and the curtain blowing.

INT. PRIMROSE HOTEL ROOM. CLOSE SHOT MASON. 507

Terrorized - his eyes shifting nervously - then he gives a sigh of relief as he realizes it is only the wind blowing the curtain, then he gives a quick start again as he hears comeone knocking at the door - abject fear comes into his face as he looks towards it, he thinks quickly for a moment, realizes undecuded what to do - starts to rise fearfully - then starts towards the door out of scene.

is startled --- looks at him for a moment, stains up what is best to do in the situation -- then lays has been en

INT. PRIMEOSE HOTEL ROOM. CLOSE TO DOOR. 508

1 20

As Mason comes into scene - fearful - leans close to door as he listens then nerving himself he opens the door just a crack and peers out - sees that it is ann and is greatly relieved - opens the door and she enters - He closes the door again quickly and locks it, then they start out of scene. there was larger at the continuous and a section of the formal year.

his -- holds his eyes esentily as the earth

509. INT. PRIMROSE HOTEL TOOM - CLOSE SHOT

> As Mason and Ann come in to scene --- they stop to question him quietly. Mason ways with forced calm

TITLE: PANE YOU ARE THE ONLY ONE I C'H TRUST. INWANT TO ASK YOU TO TAKE VICTOR FOR ME."

conlug down the phane

Then he finishes his title --- looks at Ann pleadingly. says, "Promise me that you will do that." Ann nods quietly that she will --- a great look of relief comes to Mason. T Then he says, humbly:

TITLE:

71 15 L

"TEACH HIM TO DO WHAT I HAVE PAILED TO DO ---TO THINK OF OTHERS.

He finishes title. Ann nods again quietly that she will try. Then she says, "But what of you?" With the thought of himself a transition comes to Mason --- a desperate look comes into his eyes.

se sitis - leoking at him steadily - Nasca's INT. PRIMEOSE HOTEL ROOM - CLOSEUP MASON 510. rith a little motion of

With a hunted look in his eyes --- as he says:

"THEY LL BEVER TAKE HE ADIVE."

ter eyes along with her colores.

511. INT. PRIMROSE HOTEL ROOM - CLOSE SHOT BOTH

they come up w

as Mason finishes title --- pulls a gun from his pocket puts it down on the table, helding his hand on it. Ann is startled --- looks at him for a moment, sizing up what is best to do in the situation --- then lays her hand on his --- holds his eyes steadily as she says:

TITLE: FORES to 1886 HIF YOU'VE LEARNED THE LESSON LIFE'S GIVEN YOU, YOU WON'T USE THAT."

She holds his eyes as she finishes title. Mason is unable to take his eyes from hers. The scene holds like a tableau for a minute, then slowly she draws her hand back from his. Slowly his eyes go down to the gun, and he starts to lift it up. Then they both grow suddenly alert as they hear --

thou the room - pentlebook and a queer part of pride in

#### 512 EXT. PRIMROSE HOTEL. STREET.

Two automobiles and a police patrol coming down the street
Kids running out to watch. The first car has plain clothes
men in it - it sweeps down to the door of the hotel - the
second car slowle down enough to let the patrolmen drop off
in rapid succession to form a net around the hotel - the
patrol dashes up and steps in front of hotel.

513 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT MASON AND ANN.

As they realize that it is the police - turn back to look at one another for a long moment the look holds then Ann says quietly:

TITLE

"I CAN CARE FOR VICTOR - BUT ONLY YOU CAN GIVE HIM THE LOVE HE SHOULD HAVE"

PARK DUT.

Ann finishes the title - looking at him steadily - Mason's eyes drop from hers to the gun - then slowly he lifts it breaks it to eject the shells and with a little motion of resignation puts it down on the table - he looks a last time at Ann. then with a new firmness in his manner, turns out of scene toward the door. Ann watching him.

514 INT. PRIMROSE HOTEL ROOM. CLOSE TO DOOR.

在市場的 电压线 经电路分子等 海路

As Mason enters scene and with a new quietness in his manner - head erect, unlocks the door - opens it and stands waiting. In a moment these or four efficers enter scene down hall - see him - and hurry toward him - he stands quietly waiting, making no move of resistance, gatti as they come up to him and place him under arrest - getting ready to lead him out.

515 INT. PRIMROSE HOTEL BOOM. CLOSE SHOT ANN.

As she watches Mason out of scene as the officers lead him from the room - gentleness and a queer sort of pride in her eyes along with her sadness.

### 516 INT. PRIMROSE HOTEL ROOM. FULL SHOT.

Mason not in scene - the last of the officers just disap pearing thru the door and closing it behind him - Ann is watching - she stands metionnless for a minyte looking towards the door - then her glance travels towards the window that overlooks the street - she turns and starts slowly towards it.

#### 517 INT. PRIMBOSE HOTEL ROOM. CLOSE TO WINDOW.

As Ann comes into scene - steps at the window, looks down steadily for a moment - then her face shows a slight quickening of interest as she see:

#### 518 EXT. PRIMROSE HOTEL (FROM ANN'S ANGLE.)

Shot from above - the patrol wagon backed up to the curb the crowd gathers - as the officets lead Mason out of the hotel towards the patrol wagon - put him in it - start to climb in after him. The patrol wagon starts - rolls away down the street as we

FADE OUT.

THE END.

#### Washington, D. C.

Register of Copyrights Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Warner Bros. Pictures, Inc.

The Man Without a Considence - 7 reels

#### Respectfully,

BULTON REVLAUSE

Warner Bros. Pictures, Inc. hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title

Date of Deposit

Registration

The Man Without a Conscience

2-25-25 OCIL 21176

The return of the above copies was requested by the said Company, by its agent and attorney on the 2-25-25 day of Feb.25-25 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

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